

DiScORDER

October 1986

That Hish-Elvin' Magazine From GTR 101.9 Em

Free Ride!

Sex Pistols



Plumtree

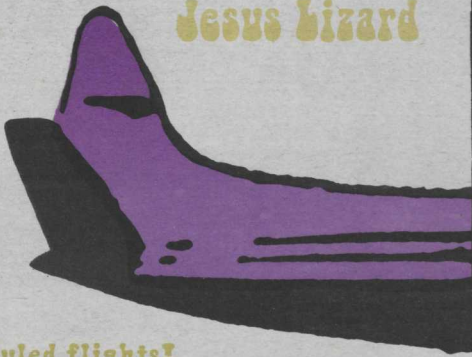
James Taylor Quartet



Buffalo Daughter



Jesus Lizard



Plus many other non-scheduled flights!

scratch

Sam the Record Man®

CANADA'S LARGEST AND BEST KNOWN RECORD STORES

→ **568 SEYMOUR STREET** ←

BUTTHOLE SURFERS

IN CONCERT OCTOBER 7TH AT THE RAGE



The new album
"Electric Larryland"
includes the single
"Pepper"



only 12⁹⁹ at Sam's Seymour

EMI
MUSIC
CANADA

**SPECIALY PRICED UNTIL
OCTOBER 31ST 1996**

DISORDER

OCTOBER 1996 FLIGHT #165

CHARTER FLIGHTS

PLUMTREE (THEY'LL HAVE THE TEENS FAINTING YET ...)	11
JESUS LIZARD (CLASSIC ROCK FOR THE YEAR 2000)	13
BUFFALO DAUGHTER (CUTER IN YOU)	15
SEX PISTOLS (NARDWUAR VS: THE BROTHEL CREEPERS WEARER)	16
JAMES TAYLOR QUARTET	18
(NOT THE SAME GUY WHO WROTE "YOU'VE GOT A FRIEND")	

SCHEDULED DEPARTURES

editrix	COWSHEAD CHRONICLES	4
miko hoffman	VANCOUVER SPECIAL	5
art director	INTERVIEW HELL	6
ken paul	BASSUNES	20
ad rep	SEVEN INCH	21
kevin pendergraft	REAL LIVE ACTION	23
production manager	UNDER REVIEW	25
barb yamazaki	CITR CHARTS	28
graphic design/layout	ON THE DIAL	29
atomos, ken paul, nadine	ROCKTOWER DATEBOOK	30
rehnby, scratch,		
suki smith, barb y		
production		
jette proudfoot,		
tristan winch		
photography/illustrations		
hugh baker, eileen gladue,		
barb		

CONTRIBUTORS

barbara a, ronnie b
brayn, craigums, brady c
bryce d, gien d, jason d,
jules d, jovian f, frank?
andrea g, miko gh, lee h,
thomas h, collin k, anthony
k, daria l, megan lm,
adam m, tara n, dj noah,
nardwuar, kevin p, girish r,
brian right, dale s, dove s,
dove t, brian w
program guide
namiko kunimoto
charts
megan lm, tristan w
datebook
ryan ogg
distribution
matt stelfish
us distribution
krista peters
discorder-online
ben loi
in the control room
linda scholten

COVER

BY GUILTY, SCRATCH DID IT AGAIN!
CATCH HIS FUGIT OF FANCY!
ANY OTHER CHEESY CUCHÉS IN THIS
MAGAZINE ARE PURELY COINCIDENTAL.

"DISORDER" 1996 by the Student Radio Society of the
University of British Columbia. All rights reserved. Circu-
lation 17,500.

Subscriptions, payable in advance, to Canadian residents
are \$15 for one year, to residents of the USA are \$15
USD/\$24 CAN elsewhere. Single copies are \$2.50 (to cover
postage, of course). Please make checks or money or-
ders payable to DISORDER Magazine.

DISORDER's 1996 deadline for the November issue is Oc-
tober 10th. Ad space is available until October 16th and
can be booked by calling Kevin at (604) 822-3017 ext. 3.
Our rates are available upon request. DISORDER is not
responsible for loss, damage, or any other injury to un-
solicited manuscript, unsolicited artwork (including but
not limited to drawings, photographs and tape-record-
ings), or any other material submitted. Material sent by
submitted on disc (Mac, preferably) or in type. As always,
English is preferred.

From UBC to Langley and Squamish to Bellingham, CITR
can be heard at 101.9 FM as well as through all major
cable systems in the Lower Mainland, except Shawin
White Rock. Call the CITR DJ line at 822-2487, our office at
822-3017 ext. 0, or our news and sports line at 822-3017
ext. 2. Fax us at 822-9368, e-mail us at GTR@UNDO.UBC.CA,
or visit our web site at <http://www.vancou.vc.ca/~gtr> or just pick
up a good friend and write 822-3017/138 SUB 30-1. Vancouver,
BC, CANADA V6T 1Z1.

the

GATE

1176 GRANVILLE ST, 608-GATE
OCTOBER CALENDAR

SATURDAY, SEPT 28th
THE BLUE LIZARD LOUNGE SOCIETY presents
DINO MARTINIS

TUESDAY, 1st
CD & VIDEO RELEASE FOR BMG RECORDING ARTISTS
TOOL

FRIDAY, 4th
THE PASTIES
WITH FINE TOOTH COMBINE & FROM KELOWNA, RETRO GRADE

SATURDAY, 5th
BLUE LIZARD PRODUCTIONS presents
THE COLORIFICS
AND FROM SEATTLE LES HAMMOND AND THE LUSHTONE'S

FRIDAY, 11th
PSYCHOBILLY BALL
STARRING THE DEADCATS, HERALD NIX, AND THE CRAWLER'S

SATURDAY, 12th
WEA RECORDING ARTISTS
BOB WISEMAN

FRIDAY, 18th
BENEFIT FOR CER
HOSTED BY JOE KEITHLEY OF D.O.A.

SATURDAY, 19th
FROM JAMAICA THE LEGENDARY
YABBA YOU

FRIDAY, 25th
PEOPLE PLAYING MUSIC

SATURDAY, 26th
WEEPING TILE WITH GUESTS HELLBILLYS

EVERY SUNDAY
ROCKABILLY SOUNDS of G.I. BLUES

EVERY MONDAY STARTS OCT 7th
ROUGH CUTS & SOUL RIPPERS
HOSTED BY ART BERGMANN
AN ACOUSTIC OPEN STAGE FOR BANDS

EVERY TUESDAY STARTS OCT 8th
EL LOUNGE
HOSTED BY BLUE LIZARD PRODUCTIONS

EVERY WEDNESDAY
PEOPLE PLAYING MUSIC UNTIL OCT 23rd

93.3 FM
REAL ROCK

VOLCANO
THURSDAYS

CUTTING EDGE NEW ROCK HOSTED BY GRAHAM SCOTT
Oct 3rd - Official CD & Video release for Nirvana's new album

"From The Muddy Banks of Wishkah"
Also performing Slowburn, Cinnamon, and Brundle Fly
Oct 10th - Mudgirl, Jabber, and The Puritains
Oct 17th - T.B.A.

Oct 24th - Dble Cd release party with Nickleback & Dick n Jane

FULL COURSE MEAL MONSTER FOOD SPECIALS
\$1.99 MON-FRI, 4PM -6PM

PRINTED IN CANADA

dear airhead

233-6138 SUB Blvd.,
Vancouver, B.C. V6T 1Z1

cowshead chronicles

Dear Airhead,
Hoh Canada rules!
We're having such a rad
time. The Muscle Bitches
showed us the best time
and everyone here rules,
though. I have to admit I
think many people are
afraid of us. We have a
large poster of Donovan
Bailey taped to the back
of the van so we can show
Canadian respect because
we have no license plates.
It's worked so far. Anyway,
we just wanna thank you
again, a lot.

xoxo craigums &
your mother

Oops! We screwed up ...
Correction: Contrary to
what was printed in the
July 1996 issue of
DISCORD (#162) spe-

cial metal insert, Nick
Walsh of Slik Toxic is hap-
pily married to his wife
and is *not* dating a strip-
per. [ed.]

Shit! Not again ...

Mecca Normal are not *En-
tertainers for Lease!*
HI DISCORD,
I don't normally write in to
correct anything that's been
printed about *Mecca Nor-
mal*, in fact, the last time I
did was in 1985 after our
very first show. We opened
for D.O.A. at the Smiling
Buddha and the Georgia
Straight ran a headline that
said "D.O.A. plays *Mecca
Normal* songs ..."

Transcription from tape
to print can be a tricky
thing. I did not say, "I guess

the thing that we probably
want to be *leased* as is en-
tertainers." I said, "... want
to be *least* [smallest, slight-
est] is entertainers."

Thanks,
Jean Smith
Mecca Normal
p.s. Thank you for setting
up the interview with Elvira
— we had an interesting
talk and a good deal of it
appeared on the pages of
DISCORD!

Hey!

Have a beef that
needs to be known?
Write to Airhead @
DISCORD,
*233-6138 SUB Blvd.,
Vancouver, B.C.
V6T 1Z1 Canada!

he sees the picture of her that he set into the instrument panel of his car.
between the metal and the glass it sits covering the heat gauge. he slides
it to the side from time to time to check the gauge to make sure
everything's alright as far as that goes then slides the picture back into
place. kissing his finger then pressing it to the picture. it's the only
thing that has kept him going sometimes. times when the car has not been his
best friend. when he's let the road get the better of him, when he's thought
about turning back, when he's thought about the long drive back. he's
thousands of miles away and can't help but think of back home. simple
things. the coffee shop now. or maybe she's at work. maybe she's out with
her friends. he spoke with her the other night as he sat in a stairwell
concealing the conversation from the others as they slept in their rooms.
the time difference screws him up sometimes. it's often very late for him
but simply dinner time for her. the road, he's got to hit it again soon.
he's been sitting for days now in one place and feels like it's time to go
on. he's heading even farther away. montreal next. but really, now, his
heart's not in it. the drive has taken its toll and he feels like maybe it's
over for him. the king of the road may be dead ... or dying. he needs some
good coffee ... a good meal. someone to sleep with. the car has done its
duty and he thanks it. it's thirty-five years old and he knows he's putting
it through hell and somehow he expects it to come out the other side
thanking him, like he's given it a new life, and he has. like the new life
she has given him somehow. his friends see him smile. make comments about
his life ... the life he hates. the life he had to get out on the road to
forget about for a few weeks. forget about everything and at the same time
think about everything. everything he's going to do when he gets back ...
or at least try to do. forget about all ... except her. he can't. he'll call
her tonight. wherever he is. perhaps he'll be sleeping in his car. again.
it's big enough and he leaves the keys in the ignition so he can make a
quick getaway if he has to. he needs a winston now. right now. and a good
coffee. and, even though right now the thought of it kills him inside, he
needs the road. he needs her. more than ever.
gth ...

Strap on a PUPPY!

ON SALE THIS MONTH:



Meet Cathy, new manager of the
Scratch store. We had to import
this talented young beauty all the
way from trendy San Francisco to
give us the shake-up we've so
desperately been in need of. Drop
by and witness the daily
improvements in progress this fall
at the new friendly Scratch!

- SMOG**: *The Doctor Came At Dawn*\$10.96 LP \$14.92 CD
NEAR CASTLEGAR: *In January*\$8.99 CD
E.A.R.: *Phenomena 256*\$12.93 2LP/CD
JESSAMINE: *Long Arm of Coincidence*\$14.92 CD
VARIOUS-SUCCOUR: (*Palace, FSA, Peter Buck, Robyn Hitchcock*)...\$18.86 2CD
HUEVOS RANCHEROS: *Get Outta Dodge*\$9.65 CD
PHANTOM SURFERS: *Great Surf Crash of '97*\$9.87 LP \$12.93 CD
CAT POWER: *What Would The Community Think*\$9.87 LP \$14.92 CD
SILVER JEWS: *The Natural Bridge*\$10.96 LP \$14.92 CD
RAILROAD JERK: *The Third Rail (Oct. 8)*\$9.87 LP \$14.92 CD
MOUNTAIN GOATS: *Nothing For Juice*\$9.87 LP \$14.92 CD

THE SCRATCH LABEL!
Out this month!

NIMROD - self titled CD

The boys say goodbye to rock with this collec-
tion of free dues featuring folks from Omelade
Matobo, the Boredoms, Ground Zero, Solmanis,
others. Like *Unk*, challenging.

CLIMAX GOLDEN TWINS

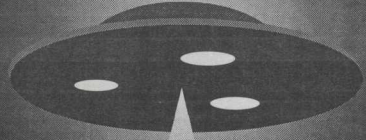
Imperial Household Orchestra CD

Soothing organics and taped debris from
Seattle's second best band, in a beautiful dis-
c, hand embossed & textured package.
Available at finer stores.

SCRATCH
109 West Cordova Street
Vancouver, B.C. Canada V6B 1E1
PH: 687-6355 • FAX: 687-0488
email: scratch@deepcove.com

The Forward Future Flyers Present

STRANGER THAN OUTER SPACE



Join forces with us on our second voyage
to the outer limits of art and space.
This multimedia trip to exotic worlds awaits
your arrival. Come to the Pacific Space Centre
1100 Chestnut Street.
Opening night Friday, October 25th, 8 pm
For submissions or information call 604.872.1403
Bring Your Best Space Suit, We Are Going Into Orbit!

vancouver special



Ah, September. As I write this column, it's the start of a new school year. It's as if everything is fresh again out here at UBC. I always look forward to the sights that greet me with the incoming fall term: the beginning students with eager looks on their faces, the cheer-ful professors waving hello, the new fraternity recruits goose-stepping down Westbrook Mall ... It just makes one feel so ALIVE. Particularly if you get to inflict your perennially sophomoric humor on the jaded DISCORDER readership on a monthly basis. So here goes another collegiate crack at critiquing cacophonous cassettes.

Speaking of fresh, that's the feeling I get from hearing Pete O'Connell's self-titled solo cassette. It's that warm comfort you feel when wiggling your toes in a mound of fresh, steaming cow dung. Pete takes on the new country à la Wilco with a laid-back approach, letting soothing tempos and clearly ringing guitars envelop the songs in a bucolic, bliss attack. It's like a five-song hayride where the stuff isn't scratchy and getting stuck in your clothes for days on end. Particularly good are the smooth "Rhythm Run," the brush-on-snooze-driven "Barrett," and ... aw, shucks, why sell the guy short. They're ALL good, like that fourth shot of homemade whiskey, warm'n' yer bones even though it's summer and 25+ out. Look for the dopey cow on the cover; Pete even gets a ruminantoid vocal sound on "Home."

Yeehaw!

The **Stupes** are back! The Stupes are back! A brand new cassette from this Victoria combo proves it. The sneaky hand-colored cover drawing even has a '96 date on it. Glen Mulally, the artist responsible, has apparently recorded some new tunes and released them to a public who is hungry for more garage-powered teen-pop. Twelve two-minute blasts of tap-powered space-rock. I don't know if this is a permanent band or what, but they kick and I'd say are good enough to play a gig or two this side of the state (hint, hint). However, from what I understand previously, the band (which now includes a second guitarist, kinda like a turbocharger for extra

H.P.) is actually more or less Glen and his friends, and includes some Vancouver Island celebs using only their first names. It's all so mysterious. Anyway, this is first-rate rock 'n' roll 'n' fun, from the first cut, "I Think You Slink," right down to the epic three-and-three-quarter minute closer, "Your Creepin' Heart." There's also a reworking of an earlier song, "Keeper," a Ventures-style instrumental, "Searchlight," and their answer to the Beach Boys' "Surfer Girl," "Lantville Girl." Search this tape out and be prepared to ROCK!

On a slightly different level is **Revulva**, local grrrrr-punk nasties. I thought it was appropriate to bring a band with that name into the discussion seeing as how in the last month both the Sex Pistols and Kiss (performing

LOCAL DIRT!

OK kids! First of all, I have to get something off my chest. I believe in Vancouver. I really do. But by looking at this column, I think that the average out-of-towner would think that nothing ever goes on here. This is so untrue! I need your help. If you know of anything going on in our fair city (related to local bands, of course), please let me know! Fox it attention: Vancouver Special to 822-9364 or write to us (233-6138 Sub Blvd, Van, BC V6T 1Z1). OK. I feel better now. We're not omniscient you know! So **Zulu Records** bode a fond farewell to Gord Badonic, their former label manager. Gord has decided to spend his time at home raising his seven-month-old daughter and to go into business for himself, with his own promotion and management consulting company ("Armchair Expert," phone 986-8520). Nicolas Bragg will be the Promotion and Production manager from now on, and Kevin Lee will take over Marketing and International Sales. Good luck, Gord!

In what I consider to be the most exciting news of the month, it appears that **Trackshun Industries** will be releasing a new **Good Horsey 7"**. Yeah! It seems like a long time since we've heard anything from these three guys. Also in the works is a single from **Copyright Near Castlegar** (Justice from Good Horsey, **Park Queen** and **Trackshun** and Mike and Jason from **Zumpano**) have just put out a CD for the **Shrimper** record label.

Scratch Records is pleased to welcome **Cathy**, who used to run **Aquarius Records** in San Francisco, who will now be running the **Scratch Record Store**.

Mint Records news! **The Smugglers** put on a few smokin' shows in New York recently. And I mean that literally! At their show at Maxwell's, it seems that a fire broke out in the kitchen at the end of the Smugglers' set, which cut off **Cub's** headlining act. **Mint Records** has changed their mailing address to PO Box 3613, Main Post Office, Vancouver, BC V6B 3Y6. They will also be making their world wide web debut at <http://mintrec.com>. Also look for their new mail order catalogue which is out now!

Look out for **Dick 'N' Jane's** CD release party at The Gate on October 24th!

this month's

DISCORDER

spinalist

what kept us ... blah blah natter natter jabber jabber hee haw ...

yo la tengo
(president yo la tengo/new wave hot dogs)
plumtree (mass teen fainting)
tullycraft (old traditions, new standards)
rachel's (music for egon schiele)
cat power (myra lee)
dj spooky (songs of a dead dreamer)
azalia snail (deep motif)
you am i (sound as ever)
dirty three (s/t)
kaia (s/t)

AIR-DISORDER

CITR 101.9 FM



'96

Vancouver International Film Festival

(there's a lot of things)

NEW RELEASE PREVIEW

Unlike Toronto or its flashier cousin in Cannes, the VIFF focuses on independent films that go beyond the Hollywood pale. This is a festival designed for independent filmmakers and - first and foremost - to audiences. Included in this year's festival are over 400 films with 275 screenings from countries around the world. The bulk of the films at the VIFF will not be shown again in Vancouver, so this is your chance to check them out October 4-20 at various theatres near you. Rather than pinpoint all the interesting films, you should pick up a free mini-guide or better yet, splurge and buy a glossy souvenir guide for two bucks. Alternatively, you can travel the much hyped info highway and point your browsers to www.viff.org/viff/ for a virtual guide with footage and sound clips.

The VIFF offers tasty treats for both confirmed film buffs and the most cinephobic denizens of Vancouver. You might as well just give up if you can't find something to see within this eclectic mix of returning series: *Canadian Images*, *Best of Britain*, *Walk on the Wild Side*, and *Dragons and Tigers: Cinema of East Asia*. Although not a declared "theme," there is an abundance of films from countries previously under Soviet domination as well as films from India.

A peek through the preview guide reveals several films that are directly tailored to the music fan. *Road Movie* (USA, dir: Peter Care) chronicles REM's final tour for their album *Monster*. *Hard Core Logo* (Can, dir: Bruce MacDonald), covers the journeys of a fictional punk rock band, based itself on Michael Turner's book of the same name. This film completes MacDonald's trilogy of rock 'n' roll road movies that includes *Roadkill* and *Highway 61*. *Hype* (USA, dir: Doug Pray) documents the Seattle rock scene in its heyday, featuring Soundgarden, Pearl Jam, Nirvana, Mudhoney, the Posies, and many others. *Jungle Story* (South Korea, dir: Kim Hong-Joon) tells the story of a garage-rock band's struggles. The documentary *Paradise Lost: The Child Murders at Robin Hood Hills* (USA, dir: Joe Berlinger and Bruce Smolsky) investigates the murder mutilations of children in Arkansas and the subsequent trial of three heavy metal youths.

The festival lasts only two weeks and it'll be your best bet to see some great cinema from around the world. Oh yeah, top dogs are not included in the price of admission.

by Kevin Pendergast

Interview Hell

almost a monthly feature

Who are you? (names, ages, instruments played)

Vlad the Initiator: Ageless, drums.

The Other Guy: Younger than the rest of these geezers.

Seventy Seven: Bronze, bass guitar.

Jen Throw-Up: Spring chicken, singer.

Did anyone get shot outside any of yer gigs on this last tour? Can you give a short synopsis in 25 words or less?

No shootings. Van broke down thirteen times in six weeks. Landromot, bowling alley, parking lot of tree nursery, backyard of a Mormon, Pueblo, Colorado were some of the places we played. When were Submission Hold first turned on to the power of garlic?

The Other Guy gave the rest of us garlic and was our first main supplier for some time. Once our addictions overwhelmed us, thereby siphoning all our mortal possessions into his grasp, we asked him to join the group and now our favorite root comes free. This pill happened a long, long time ago.

How did Maximum Rock n Roll writer Mick Krash get to taste your garlic lentil soup?

Mick Krash that you speak of is actually Mick Kirsh of the band Torches to Rome who played in our basement. Like all the bands that came here from out of town, we give them free food.

Ever got into fights with the Hemp for Victory faction?

Yes, Vlad is a hemp activist from Mars. Why, just this evening we debated the positive aspects of garlic versus hemp. We came to the conclusion that one does not necessarily preclude the other. "All ancient deities are plants!" proclaimed Vlad AKA Carlos.

All Submission Hold releases are superbly packaged with extensive liner notes, trilling (1) lyric sheets, pull-out posters, stickers, etc... Does it cost a lot to do this? Where do you get your printing done? Any advice?

It's cheap because we scam and steal as much as we can. We enlist the help of our multi-talented friends. We research extensively to procure the lowest possible price. We ONLY STEAL FROM THE RICH. We support small businesses and give them money when we have it.



Was Seventy-Seven really beaten-up by a member of the Real McKenzies?

He was at that time in the questionable rock outfit TJ Racer. I, by the way, no longer drink Kokanee.

Since returning to the Maritimes did anything impress you?

The Other Guy: I was impressed by how I almost got beatup.

Vlad: I was impressed because it looked like Victoria.

Jen: I was impressed because of a free guitar in Eric's Trip's hometown where we almost got to play with Sloan at Eric's Trip's last show. We wasn't "colored" enough for them.

Seventy-Seven: MAGNETIC HILL MAGNETIC HILL MAGNETIC HILL is Vancouver responding to Food Not Bombs?

Yeah, he's eating it up. Come eat Saturdays at 3 o'clock in Grandview Park (1200 Block Commercial Dr.) Yummy vegan yites. Come volunteer with us. Fun, easy, delicious, just call 254-4152. Mmm.

Vince, A) Tell us about the Old Man Voyages to Tofino cassette tape.

B) What type of cars do people drive in Port Hardy?

A) I scored this tape of this guy, I think his name was Gil, relating to his comrades the epic tale of a journey to Tofino in stormy seas. The story was lame but the old people busting a gut around the kitchen table was well worth the 50 cents.

B) 1980 gold Chevrolet Monte Carlo, 8 cylinder 305ci-noughayde steering wheel covers only.

Who has played the Submission Hold house? Who would you like to have play at the house? How does a band get booked?



Submission Hold

smell the garlic



Who are you? (names, ages, instruments played)

Brandon Heinz, 21, skins and drum machine.

Brian Miller, 18, bass and drum machine.

Brian Heinz, 25, guitar and vox.

What is The Snow Queen a reference to? Narnia? An airplane?

The Snow Queen is a fairytale by Hans Christian Andersen. The premise of the story is that the devil, at some point, created a magic mirror in which people could only see the terrible side of themselves and made everything that was good or beautiful appear utterly evil and ugly. The devil had his demons and ghouls score the points off humans with the mirror and broke it into a million pieces. Subsequently, the pieces were scattered all over the unsuspecting world. Pieces fall into peoples' eyes making them bitter and hateful because they could only see the bad things in life. Some pieces got into people's hearts which eventually made them freeze. The devil laughed in a gimpe-like manner at the havoc which his own mishaps had dealt to the world. This is all within the first two paragraphs of the tale. The story is about an evil snow queen, a loving sister's search for her brother who is lost with a piece of mirror in his eye. It's extremely witty, melancholy, self-aware and brilliant. Narnia, Aslan and the Wardrobe pole in comparison.

Who runs Smillex Records? What have they released? Why did they release you?

Smillex Records is run by Brian Heinz out of his place in LA. They have released a Rrrope CD, a Sweet Cream USA CD, The Patio Collection Compilation CD and much more. Soon to

be released: a Sea and Cake 7", a Polar Goldiecats 7", a Beatnik Filmstars CD, a 3 Mile Pilot 7", and more. We released the Snow Queen 7" for the sole purpose of touring the West coast and visiting Vancouver, BC. Plus, there's a certain amount of vanity involved.

How do you know the amazing Henry's Dress whose drummer/singer/guitarist, Amy, seems to have quite a few t-shirts with British flags on them?

We know Henry's Dress because we're fans. We played a show with them last year in our other band, Jackass and yes, we've all got crushes on Amy but are too afraid to make a move because she'll break our hearts and then diss us in some brilliant song. They're recording a new record (post-Bust 'Em Green) soon. Another super group from that area (Monterey, really) are Dura-Delinquent. They've got a sorta post-Cramps stage-fuck that's gonna sweep the nation of Sabadoth. They'll flip ya for real. They're a 7" on All City Records and a new LP soon.

Are there any mod bands left in LA?

No. We like LA art pop bands lots. All time contemporary faves are: Nels Cline Trio, Polar Goldiecats, Moog, Sissy Bar, Beck, the Pharcyde, the Festival of Dead Deer.

To what extent are you known in LA? Fritz of Grand Royal Records has heard of the Snow Queen. Has anybody else?

Los Angeles is a sprawling, anonymous place. Smoggy and dirty. We like it lots. I don't think we're well known by any stretch of the imagination. I don't think I know this "Fritz" guy, but he sounds like a sissy.

Where do indie-rock kids, like Sissy Bar, shop in LA?

Many fine groups that readers of DISCORD will never have witnessed in these pages. Ersatz, Pebble, Daddy's Hands, Preston, Tea & Two slices, Ex-Ignora, Sharks Kill, Shotwell Coho, Glacier, Third World Planet, Never too late, Rander Useless, Lost Goat, Mehan, Noise Gaby, Torches to Rome, Franklin, Redmond Shooting Stars, Rye Coalition, D.B.S., etc. and so on and so on. Bands with female members who are DIY, punk or not should call 254-4152. Rock on. No to dumb guy cock rock. Macho dum-dumms go home.

Are people still receptive to lyric sheets at Gillman Street?

Punk rockers, being human beings, are pretty much the same every where. Some like the lyric sheets we give out, some don't.

Ask yourself two questions and answer them.

#1) Is modern civilization the result of a symbiotic feedback loop with plant hallucinogens?

Jen, Seventy-Seven and The Other Guy: All absolutes being relative, we are forced to see out our own conclusions.

Vlad: Yes.

#2) If you disagree with the actions of those you oppose, does that make you "right" and them "wrong"?

The Other Guy: Not necessarily, as there is no absolute truth. 'Right' and 'wrong' are completely relative to the individual. However, from where I stand ... They're completely fucked.

Seventy-Seven: Yes.

Vlad: I oppose no anything.

Jen (sings): I say tomato, you say tomatoh, let's call the whole thing off.

Anything else to add?

The religion of division is multiplied by indecision, but with the addition of clear action, I shall subvert my satisfaction.

Discography:

(as) Insult to Injury: As We Live Our Lies cassette

split 7" with Mexican Power Authority

(all) Submission Hold: The Buzz of a Buzzless Situation cassette

Veterans of the Cold Wars cassette

Garlic for Victory 7"

Kamikaze Quagga 7"

Many Complications...

Contact name and address:

P.O. Box 21533

1850 Commercial Dr.

Vancouver, BC

YSN A40 *

That's a funny question, Nardwaur. I don't know Sissy Bar that well but they're not kids — they're dorks like us — and likewise, probably shop at smelly third stores. If they had any money they'd probably shop at X-Girl, Grand Royal, Todd Oldham or Tom Mark like we wish we could but can't. So there, until the bitter end.

Brian, are you related to the European '60s crooner named Heinz?

No, but my favourite nickname that was ever given to me was Heinzenstein by this girl, Sara, who is also in a band here called the Devics. (continued...)



Photo: David Winkler

You are getting tired and you will never get out of Interview Hell. Turn the page for more of Snowqueen.

Snow Queen

don't be fooled by cute looks



(...continued from previous page)

Where did you get the neat Vox Phantom Imitation Del Ray guitar?

That piece of shit was obtained at Pier Music in Hermosa Beach, CA where I continuously and stupidly buy any cool looking crap that flows through Bob's store. Stick with Fender.

What is the connection between The Snow Queen and Poppause fanzine? Who is featured in the current issue? Where can people write away for it?

Brian and Brian are in The Snow Queen and run Poppause ... other than that, none. But the last issue of Poppause was #3. Send \$3.00 to Brian Heinz at the Smilex address. It features Thinking Feller's Union, Jimi Shields, Guy'ner, the Grifters and more.

Is Drew Barrymore's favourite club, the Jabberjaw, really that kind of dangerous?

Well, if you park your car near Jabberjaw, it's pretty much a coin toss as to whether it'll be there when you get back. What you can be sure of is that everything inside your car will be gone and at least one of your locks will be fast. Brande, our wiseass drummer, always notes that we should ask Gary Dent, Jabberjaw owner, to be in our band so we could get signed. Witty bastard, that Brande.

Who were the first and last Canadian bands that you listened to?

Brian-Chixid-it-Adams.

On July 31 at 11:30pm, where were you and what were you doing?

Mel: I really have no idea.

And, continuing on, how did the Bonaduces get the Hernandez brothers to design a T-shirt? Was it officially commissioned?

Doug: I had been in contact with the Hernandez brothers on numerous occasions, but found out that it wasn't Jamie and Gilbert,

but rather, Abe and Barry.

Chris: Copyright infringement is the sincerest form of flattery.

Andrea: If you score, you gotta share.

Do Winnipeg's #1 rap group, Frek Sho, get the respect they deserve in the local band community? What about Farm Fresh?

Bob: Winnipeg's rap's where it's at. They're all number one.

Allison: Hey, I was gonna say that!

Dan: Winnipeg's in da house.

All (rapping): Oakland's in da house, Mankato's in da house.

Billings's in da house...

Is there any unique Winnipeg food? Cheez Nips?

Allison: Cheez nips are awful. My boss buys them for me all the time. Don't ever get one.

Doug: Here in Winnipeg, we have a delicacy called "fries" ... Essentially what they are is potatoes broken down in smaller potatoes called "french," which are then placed in boiling water and cooked until they are crispy, then they are placed under a heat lamp until they wilt. They are a taste delight. People come from all over to taste our delicious "fries."

Chris: Mmm, "fries."

What is the Winnipeg radio scene like? CKUW, the college station, is only on cable at the university. Is there anything else?

Allison: Actually, CKUW is only at University of Winnipeg; we are all of the University of Manitoba which has nothing at all.

Bob: Radio?

Mike: Deanna from CKUW is very, very nice.

Bob: But you can only hear her voice if you're in the dining hall, so you couldn't even hear it from there!

Doug: I have plans to expand CKUW to my room.

Winnipeg is/has been home to K-Tel records, Bryan Turner of Priority Records and NWA fame, Monty Hall, The Squires, The Jury, Personality Crisis, 1 Spy, The Deverons (featuring Burton Cummings), the Quid etc. ... Any new bands/things you'd like to plug?

Doug: Swim, Hushfeed and BTL (Between the Lines) and Elliot.

Mel: Transistor and Cheerleader (job).

Mike: The fabulous small town sounds of Gooch.

Bob: I would like to mention the sweet sound of Gigvest, Bucko, Fat Abbott and Eyeball hurt and the Medicine.

Chris: Who can forget the sweet sounds of Oreo.

Allison: Painted Thin and all of the above.

Doug: I'd like to plug a new film by director Rob Fost. I have had the distinct pleasure of appearing on a ground breaking piece of political dance theatre that will employ the amazing technique of the "oval at the bottom of the screen," in which I'll be explaining each of my dance moves and what they mean. Allison: I'd like to plug my new Winnipeg-made bookshelf. I really like it. It nicely holds my books.

Mel: I'd like to plug in my new Ikea lamp but it doesn't work.

Doug: It would be nice if it would light up.

B'ehl, ask the Bonaduces a question.

B'ehl (in chorus with harmonies): What is a Frut Whirl?

Chris: It is my lifeblood. It is not a fruit loop. It may look like a fruit loop, it may taste like a fruit loop, and even under the most strenuous, scientific testing it may have the exact com-

You know very well, you weasell Live on air on KUCI 88.9 FM in Irvine, CA where all of Los Angeles hears her scream, "Ooooh Snow Queen! Play the Blues!"

Ask yourself two questions and answer them.

No.

Contact names and addresses:

Contact any of the mentioned people or bands from Gary Dent to [Not Drew B.] Dura-Del through Smilex Records, PO Box 3662, LA, CA, 90078

Discography:

"West Tone Song" b/w "Outback" 7" on Smilex

"Extremely Weird Snakes" on The Patto Collection Volume 2 CD on Smilex also.*

More famous than Winnipeg's Golden Boy.

ponents of a fruit loop — almost as though it had been cloned from a fruit loop — but it is in fact very different from a fruit loop.

Mike: I sure makes a mean peanut butter, Frut Whirl on rye sandwich. Doug: It is not, however, vegan.

Bonaduces, ask B'ehl a question.

Bonaduces: So, what are you guys doing later?

Allison: Whatever you guys are doing.

Doug: Well, we're thinking of ordering a little Cantonese, a lil dim sum ...

All: ... And den sum? (hilarious laughter ensues)

Chris: That is the best joke ever.

Any neat Watchman stories?

Doug: Oh yeah, I got one. Joey Serlin's a comic nerd. He comes into the store I work in, the Comic Cavern, and purchases many comic books ... Oh, the comic books he purchases ... Sometimes that bald string guy comes in and stands wordlessly by the NBA jam machine, observing the proceedings with his arms crossed. This is the finest Watchman story and I challenge anyone to do better. Allison: I'll meet Doug's challenge ... Mel's and my old friends from U of W, Reuben Siegelbaum, actually went to high school with the Watchmen ...

Doug: You win (they gracefully shake hands).

Contact names and addresses:

B'ehl:

c/o enduring records

PO Box 69009

Winnipeg, Manitoba

R3P 2C9

e-mail: endear@mbnet.mb.ca

web page: <http://www.mbnet.mb.ca/~endear>

The Bonaduces:

c/o Charlotte's Web Records

PO Box 14 RPO Corydon

Winnipeg, Manitoba

B'ehl and Bonaduces discographies:

The Bonaduces:

Matching Socks, Missing Fette cassette (Charlotte's Web Records)

Tidallywinks compilation (Chester Funtime Records)

Bucko/The Bonaduces split 7" (Fresh Bread Records)

Forthcoming releases:

CD comp on G7 records with 1 Spy, NQFX, Avail.

Food Not Bombs CD comp with

Elliot and Submission Hold

Full length CD in the works.

B'ehl:

B'ehl/Cheerleader split 7"

(Endearing Records)

B'ehl/Bonaduces split cossingie

(Endearing)

B'ehl/Clag split 7" (Endearing)*

B'ehl Bonaduces

fresh Winnipeg rye bread

Who are you?

The Bonaduces:

Doug: I'm 19, I was born in Portland, Oregon. I play guitar.

Mike: I play guitar, and actually, I'm 24 but really, I was born a while back when.

Bob: I'm Robert Gerardus Somers, I'm 22 years of age and I play the bass guitar. I was born in Winnipeg.

Chris: Uik.

B'ehl Pronounced hell:

Mel: I'm 20 and 364 days, I play guitar and tambourine and sing. I was born in the Health Sciences Centre in Winnipeg.

Allison: I'm 20 years old, I sing, play guitar and xylophone, and I was born in the Swan Valley Hospital in Swan River, Manitoba.

Andrea: I'm 18. I play bass and yes, I too was born in the Swan Valley Hospital.

Dan: I'm 23. I'm a drummer and I was born in Ottawa.

Has anything been hurled at you this tour? Were any of your cars affected by the huge flailing balls of hail that recently hit Winnipeg?

Allison: I got a stool hurled at me in the van. When it first happened, I couldn't stop laughing but then it started to really hurt.

Mike: Somebody was driving the van. I don't know who, and Mel and Allison were sleeping on the floor. Suddenly an angry, bitter stool decided to revenge itself for the years of Dan's tush abuse and attacked Allison's head. Allison laughed in the face of pain.

Mel: And about the hail, my car is Swiss cheese. My mom collected the hail balls from the yard to bring to the insurance place.

What side of the "tracks" do you come from: North or South?

Mike: I come from Steinbach, the land down under.

Doug: I come from the wrong side of the tracks and I lived in a locker with Gary Coleman and dispensed advice on what horses bet on.

Andrea: I refuse to answer that question, as it is classist.

To what degree did the internet figure in the B'ehl/Clag split on Endearing Records?

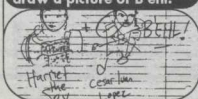
Dan: We're a family label. We don't download pornography if that's what you're getting at. We've only talked to Clag once over the phone; the rest has been through email and split like that.

Why does everybody think the Bonaduces song, "The Early Ayn Rand," sounds like the tune "Nation States," by Propaganda?

B'ehl. Draw a picture of the Bonaduces.



Bonaduces, guess what: draw a picture of B'ehl.



You are still stuck in interview hell, and admit it, you like it, and you're hooked. Keep reading more Interview Hell.

No I.D.

and a manager

Who are you guys?

Charlene: Singer, guitar, sax player and writer.

Kenny: Drummer.

Kate: I play guitar and keyboard. I am who I am and that's it.

Jodidoll: I am pleased to MEAT you. I play my lovely bass guitar.

Gord: THE MANAGER.

How'd ya get Kenny from The Scissors in your band?

What other combos has he been in?

Charlene: I begged, borrowed and stole him. He's been in the Big Mac combo before.

Kenny: I drummed in The Who, after Keith Moon died.

What's the deal with your manager, Gord? He's pretty pushy.

Gord: That's right, I am. If I want something to succeed, I make sure it does and No I.D. will be no exception. This band will be, I feel, the forerunner for the next big act to get signed out of Vancouver.

Charlene: Well, he's only pushy if you won't do what he wants you to do.

Kate: That's what he's there for.

Jodidoll: Yeah, he pushed me down the stairs the other day.

In what way has classical opera singing/training played in the development of the band?

Charlene: Well, it hasn't played a part in the development of the band, but it sure has helped me a lot with singing.

"Imanoid" is an interesting No I.D. song. Care to name names?

Charlene: If the shoe fits, wear it.

Kenny: I'm annoyed at everyone.

Kate: NO.

Jodidoll: Well, Charlene wrote it, and I think it's a bloody good song. It makes me happily psychotic when we play it.

Gord: It is the essence of what everyone is thinking, but too chicken shit or too small minded to say.

Who do you think is the best metal band in Vancouver?

The best punk band?

Charlene: Death Sentence, and I don't follow metal bands.

Jodidoll: If No I.D. were a metal band, we would be the best. D.O.A. is the best punk band.

Gord: Riots of June was the best metal band in Vancouver.

Kate: There are BEST metal bands?

[laughing]

What's your take on the way music is in our society and how is No I.D. going to change it?

Charlene: It's pretty fake and I hope No I.D. opens up some people's eyes.

Kenny: I hope that one day No I.D. will be playing over the Musak system when people are getting dental work done.

Jodidoll: There should be more bands like No Means No because they play wicked loud bass. The reason I chose the bass is because of them.

Where do you see No I.D. in five years?

Charlene: On a beach in Hawaii — I just hope it changes.

Kenny: In the year 20019

Kate: On top of the world. Leading the way to fun and glory (for everyone).

Jodidoll: No I.D. will be more popular than Jesus. Hopefully Canadian music won't be run solely by what some record company chooses.

Anything else to add?

Jodidoll: Yes, I'm available.

Charlene: Come see us ... please.

Discography:

Live Identity — live recording

In Radio Hell ... — courtesy of CTR

An upcoming debut full-length CD produced by Cecil English some time around spring, as well as a few videos to coincide with its release.

Contact:

Fatality Music

(604) 645-2055

948 Howard Ave.

Burnaby, B.C.

VSN 3R9*



No I.D. are pushing their way to Hawaii, and we're pushing you to read more.

Rose Melberg

a beautiful voice

Who are you? (name, age, instrument played)

I am Rose Elizabeth Melberg. I'm 24 years old. I play guitar and sing in the Solifios, Go Sailor, the Oxidizers and formerly in Tiger Trap.

Who was the first mod boy you met? Was mod big in Sacramento when you were growing up?

The first mod boy I ever met was my friend Harrison from high school. He went on to be sort of a Ring pin guy in one of the big scooter clubs in Sacramento. I knew some kids that were really into mod music and dressed super sharp but they never called themselves mods because they thought the whole scene (which was quite thriving in Sacramento) sucked. I guess it did kind of suck because none of the guys seemed to be very nice to their girlfriends. Or anyone for the matter. But they sure looked good.

Is music a hobby, obsession, addiction or a job? How do you get your fix?

It's definitely not a job because I don't make any money. I used to be pretty obsessive in my younger days. Like, I thought if I couldn't be in a band, I'd surely die. These days it's just sort of more of a habit. It's pretty much all I do because it's pretty much the only thing I know how to do. Every time I try to take a break from it I have nervous fits because I don't know what to do with myself.

Rose! What do those cat stickers mean anyway?

I have no idea what those stickers mean. I always thought they were cool because you could get them in machines at the roller rink. I used to have one on my old guitar (which now belongs to Robyn of Ruby) because Jen [Solifios] had a fanzine back then called Sparkly Kitty Stickers and you'd get one with each issue. That was back before I had even met her in person. But that was before everyone went kooky crazy. Now they just kind of give me the creeps.

What happened to Portland's Quarterflash, who had an international hit in 1981 with the song "Harden My Heart"?

I wish I did know what happened to them. My sister and I had the "Harden My Heart" 45. That was when top 40 ruled my world. I later came to despise that saxophone solo. You don't hear much about Quarterflash sightings these days.

Did the "Macarena" save top 40 radio?

I don't know much about the Macarena except that it is very similar to a dance that all of the "fast" girls used to do when I was in elementary school.

[...Yol Tum the pagel]



No I.D. (without the manager)



Hey! Way to go! You're almost finished reading Interview Hell. How do you feel? Turn the page to find out more about Rose Melberg.

FREE PIERCINGS

With a jewelry purchase you receive a free piercing by Canada's most experienced piercers

MACK'S LEATHERS
1043 GRANVILLE STREET 688-6225
THE EXPERIENCED PIERCERS

Don't let common constipation rob you of life and vigor! When bowels don't work right, the trouble often lies in what you eat. You don't get "bulk". Such common foods as meat, bread, potatoes are consumed in the body. They fail to supply the bulky mass that helps a bowel movement. Crisp, crunchy LUCKY'S ALL-BRAN helps in two ways: It contributes to the "bulk" you need; and it also is a rich source of Nature's intestinal tonic, Vitamin B1. Eat LUCKY'S ALL-BRAN every day, drink plenty of water, and see what a difference "regular" habits can make in your life.



LUCKY'S
3934 Main Street @
23rd and Main
875-9858

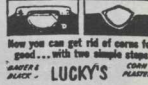
Hours of Operation:

Mon, Tue, Wed.: 11:00-6:00

Th, Fri, Sat.: 11:00-7:00

Sunday: noon-5:00

Featuring the wares of fine indie records and compact discs
Providing a source for "zines, comics, and more comics"
Pleased with sales of games like Magic: the Gathering, and Star Wars ccg
Promising "to-fi" pricing - always among the best bargains in town



Lordy lordy ring that bell! More Interview Hell!!!!



(...Rose Melberg continued from previous page)
Is it true you had a mohawk at age twelve and by fourteen were working at Tower Records?

Yes, it is true that I had a mohawk when I was young but I think I was actually 13. I thought punk rock was the greatest thing ever. I would stay up late every Friday night and tape the hardcore show on KQVS in Davis. Then I'd listen to it on my walkman all week, thus alienating my parents and friends like every bad-ass kid should. I had the mohawk when I started high school but I grew it out when I got tired of being harassed by dumb football player guys. They sucked. I didn't actually start working at Tower Records until I was 17. I quit when they started getting rid of all the vinyl. **In which ways has the guitar player in Testament influenced, Jen, your comrade in the Softies? Why is Jen obsessed by the 1981 made in Vancouver flick Ladies and Gentlemen, the Fabulous Stains?**

The guy from Testament (who was Jen's guitar teacher for a while) has influenced us more than you might think. Jen's heavy metal guitar training in general has endowed her with extensive knowledge of scales and arpeggios and stuff like that. Sometimes when we are practicing she'll start playing these wicked rock leads out of nowhere.

Jen used to see the Stains movie on Night Flight when she was younger. Being a metal chick who actually played guitar and wanted to be in a band in a small city in Northern California was rough. The whole girl-in-band empowerment message really struck a chord. She knows the whole movie by heart. One of the first things we ever did together was watch that movie. It was my first time. It was quite a bonding experience ("You're the skunk, you stink!") It's so good!

What has impressed you the most about the Vancouver scene, aside from the vegetation? Do your American friends accept the "Canadianization of Rose Melberg?"

When I first came here I was impressed with everything. Weird brands of food, polite policemen, sea planes (Fantasy Island), cocaine aspirin, French Television, the Funky Squad [TV show], swear words on the CBC. I think Canada is totally awesome. Most of my friends in the US haven't noticed much of a difference except that sometimes I say, "There was a long line up at the border..." instead of just saying a long line. That's about it.

Will you vote in THE election?

I will be on the road with Go Sailor on election day so I'll have to figure out how to do that. I think it's pretty obvious who is going to win. It feels good to now be in a country where magicians and cowboys run for office.

Ah, do thrift stores in Vancouver equal those in the GREAT NORTHWEST. Have you found anything you've been looking for in V-town?

The thrift stores in Portland were great. Jen used to go to the Goodwill Bins (junk by the pound) and bring home stuff like mannequins and amazing three piece polyester suits that cost mere pennies. I hardly ever went because it smelled like pee and I was afraid of fleas and head lice. Great cheap stuff though. I haven't thrift shopped here at all yet because there's just no room left in the apartment for any more records, or toys, or clothes, or old portable turntables that don't quite work right (of which I already have too many).

Can you please "recollect" the TIGER TRAP "turntable" episode. Please?

Way, way back, even before Tiger Trap put out our first album, there was this record company (which was affiliated with this other company which is quite major and corporate) that wanted to put out a record by us. They came up to Sacramento to see us. We had just recorded the album for K Records but it wasn't out yet. I politely thanked them for their interest but said no thank you. They said they wanted a tape of the album anyway. I said I didn't have the proper equipment to make a tape — even from the test pressing — but if they wanted to wait, maybe I'd get around to going to a friend's house to do it. I figured that would be the last of it, but two days later I received, by Federal Express, a brand new turntable, a brand new dubbing deck, and two blank tapes. I made the tapes for them, we got to keep the stuff, and we stayed on K Records. That was that.

Ask yourself two questions, about yet another one of your combos, GO SAILOR, and answer them:

Q: When is Go Sailor ever going to put out a real album?

A: Um, I dunno.

Q: Now that you are married and happy, what will happen to the meat and mad Go Sailor songs that everyone has come to expect?

A: Don't worry! There are enough people that I'm still mad at to keep me going for quite a while.

Discography:

You can find numerous Tiger Trap, Softies, Go Sailor, and Rose Melberg solo releases on K Records (just write 'em at PO Box 7154, Olympia WA, 98507), Lookout Records (PO Box 11374, Berkeley, CA 94712), Slumberland (PO Box 14731, Berkeley, CA, 94712) and Yo Yo (PO Box 10081, Olympia, WA 98502). Also look for tracks on the compilations Stars Kill Rock (Kill Rock Stars/120 NE State Ave, Olympia, WA 98501); Julep, Yo Yo A Go Go, and Periscope (Yo Yo Studios); A Slice of Lemon (Lookout/KRS); and a Double Agent Records compilation 7".

What a relief! You made it through Interview Hell!



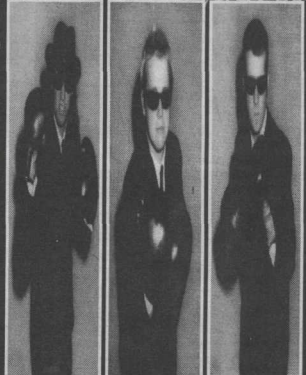
Thunderbird Radio Hell
Listen! Thursdays

9 - 11 p.m. on CiTR 101.9 f.m.

FURNACEFACE

unsafe@anyspeed

→ 13puzzazw1popvehi1clesofeci1a1er1ci1ent
→ include1testing1e1video1supand1tumble1
→ 1n1showrooms1now1



THE DELUXE NEW 1997 MODEL FROM THESE
SEASONED ALL-WEATHER PERFORMERS

HI-PERFORMANCE GUARANTEED:

→ inconcertoctober12@townpump

MCA

CARO RECORDS

SNFU-FYULABA



**IN CONCERT SEPTEMBER 30TH @
U.B.C. STUDENT REC. CENTRE**

E

CARO RECORDS



CONVERSE[®]

CONCERTS PRESENTS

FROM CAPE VERDE ISLAND, DIONA RECORDING ARTIST

cesaria EVORA

WITH SPECIAL GUESTS
Richards On Richards
1036 Richards Street
Thursday October 17th, 1996
Doors 7:00 pm Show 7:45 pm

"LISTEN TO THIS VOICE. YOU MAY WONDER WHERE SHE'S BEEN ALL YOUR LIFE."
—TONY WILLIAMS OF IT MIGHT BE HOT

Tickets are available at Track, Scratch, Highlife and Black Swan Record Stores, all Ticketmaster outlets, and Charge By Phone 280-4444

STON LEE

Polygon Recording Artist

Billy Bragg

with special guest, Warner Recording Artist
Robyn Hitchcock
Tuesday November 5
The Vogue Theatre
Doors 8:00 p.m.
Show 9:00 p.m.

918 Granville St.

True North/NEOS Recording Artists

the wedding present

with special guests VERSUS
Thursday
November 7
The Town Pump
Doors 9:00 pm Show 10:30 p.m.

Private Music Recording Artist

Michelle Shocked

and the Casualties of Wah
with guests PONY STARS (from Wilco & Uncle Tupelo)
Thursday October 24
The Rage
750 Pacific Blvd. South
Doors 7:15 p.m. Show 8:00 p.m.

the Jon Spencer Blues Explosion

with special guest R.L. Burnside
Saturday Nov. 16 Vogue Theatre
Doors 8:30 pm Show 9:15 p.m.

CJSP

Adad

newwork

prints paintings photos

October 10th–27th
opening 7pm, Thurs, Oct 10/96

monday closed
tues-wed 10-5
thurs-sat 10-9
sunday 12-5
phone 253-9181

Havana Gallery
1212 Commercial Dr.

Rykodisc/Denon Recording Artist

Bob Mould

with special guests

Monday Oct. 28

The Town Pump

Doors 9:00 pm Show 10:30 pm

Tickets at Track, Scratch, Black Swan and Highlife Record Stores
All Ticketmaster Outlets or Charge By Phone 280-4444

The four girls who make up the Haligonian quartet Plumtree have been making lively, independent-minded pop music since their mid-teens. I thought it would be interesting to talk to such obviously motivated young people because teenage, female members of the population are collectively huge consumers of rock music but are seldom involved in the production side.

Before the audience had begun trickling in for the Potatomen/Sofies/Plumtree/Gaze/Thee Goblins all-ages extravaganza, I pulled up a chair with two members of Plumtree, Katrina and Lynette (the other two - Amanda and Carla - were, at the time, doing an interview with CBC radio), in the kitchen of the St. James Community Square.

By Barbara Anderson

DISCORDE: You're new [to the band] aren't you?

Katrina: Yes, [but] not quite brand-spanking.

Are you a replacement?

Katrina: I'm in the band now, because the other bass player went to go to school in McGill.

So many young people want to be in bands, but so few tend to actually go out and do it. What motivated or influenced you to start a band?

Lynette: I don't know. It was never, "I wanna go out and find people to play with and play shows and stuff." It just kind of happened. My sister is in the band, she plays guitar, so when I started playing drums and she started playing guitar, we just practiced together at our house. And then Amanda, who's our other guitar player, she was friends with Nina, our old bass player, so they started playing and they thought "Oh, we kind of need to start a band!"

How long ago was that?

Lynette: Three years ago.

Did you ever have doubts about starting a band or performing live? Were you ever scared?

Lynette: Not too much. There are some nights when there'll be no one there, and I'll be nervous. And then there's some nights when there's a whole lot of people and stuff, and I'm totally fine. But usually I'm not that nervous. [to Katrina] I don't know about you.

Katrina: When I started playing with them [Plumtree] it wasn't my first time; it was my first time playing bass, but I play harmonica and I play blues in a lot of clubs. When I started playing, I used to get a little nervous, but just the kind that makes it really fun. But I love doing stuff in front of people. I'm not a show-off, but...

So neither of you are naturally shy people.

Katrina: I think all of us in the band are somewhat shy.

Lynette: We're more quiet [than shy]. I think you can still be totally shy and even pretty introverted and still love playing live. Our guitar player, she's pretty shy, and when she was a kid she had a hard time doing public things. She hated with a passion standing up in front of people, she'd get sick, just thinking about it. Now she's fine!

Has being in a band made you more outgoing?

Lynette: I don't think so. I don't think it's changed people on a personal level.

Katrina: I've always been a super-outgoing person. I'm not a super-good bass player, but I'm able to play confidently with people. I mean, there are a lot of people who are the

best at things who aren't necessarily superconfident about themselves.

So you think confidence is a big factor in being able to play live.

Lynette: Yeah, it helps. And even just talking to people after shows helps a lot with speaking and confidence.

I read somewhere that you have your own record label. Is that true?

[laughter]

Lynette: There seems to be this misconception because we made this tape a while ago that was totally independently released and recorded. A lot of bands don't know this, but when you put out your own tape, you don't just have to put on "independent," you can call it whatever you want. And since "Follow You" was the first song we ever wrote, we called it Follow You Home Records instead of just putting independent. We wanted a nice little nickname instead. And now everyone thinks we have a record label.

Another weird hearsay I've heard about Plumtree: some press I've read has compared you to prog-rock bands like Wings and Yes.

Lynette: Really? [laughs] We get the weirdest comparisons. Every night there'll be some really bizarre thing, like The Cure or Led Zeppelin, [which are] really far off from each other. I never know where they come from.

The only thing I could think of to explain it would be one or two of your songs that have a little bit of a guitar solo.

Lynette: Yeah, Carla's pretty into that sometimes. Sometimes she almost plays big guitar kinda things. She's pretty good.

No rock poses? I haven't seen you live yet, so I don't know.

Katrina: I have a slight rock pose, but I'm not huge on it. Last night we had the biggest pose that we'd ever done.

Lynette: Which still wasn't a lot. That was a really weird night.

Katrina: At one point me and Amanda were jumping up and down like those two guys,

the kids, Daddy Mack and Mack Daddy...

Kris Kross?

Katrina: [laughs] We were totally Kris Kross! And we never do that!

Lynette: I saw Amanda and she was jumping straight up and down.

I've known some people in bands who've done that just to get over their stage fright. Huge Phantom of the Opera keyboard poses and stuff.

Katrina: I think when I started out I did it too. Not often. It's all relative, I wasn't a huge moves person, but I played my bass really loud to cover up the fact that I couldn't really play very well. Now that I'm trying to learn how to play bass properly I play it up high. It doesn't look very cool, but it sounds much better.

How did the whole Alfred Hitchcock theme for the album [art] come around?



Lynette: We tend to think of these things, like we'll think of some movie that we like, we don't know how to explain it.

Katrina: It doesn't mean anything.

Lynette: It doesn't really mean anything, like the writing and the whole concept. We like themes. Our tape, *Plumtree*, had this whole swimming theme, and we made a badge kind of thing, and now this time, it's horror. Not really horror as in bloody, but like *Psycho*. So we did the shower scene thing [for the inside photo].

Katrina: For the next video, we applied for a grant and it's going to sort of be a "Dial M For Murder" kind of video. Except we saw this scary movie the other night and now I don't want to have a horror video. It's going to be really cartoony, but even still.

You already have a video out, right?

Lynette: A very indie video, yes.

What song is it for?

Lynette: "Tropical."

Has it gotten a lot of play?

Lynette: I think it's pretty good considering it's so lo-fi.

Katrina: I think it's been played four times. Three times before we left, and when we were gone someone told us they saw it dur-

ing Edenfest, so that must be four. Probably at least four.

Do you ever freak out or shudder when you see your video being played or when you hear your songs on the radio?

Katrina: I've never seen [the video] being played, I've never heard a song of ours on the radio. When they did the interview for MuchMusic, I was in Ottawa and they forgot to tell me when it was on, so I never saw it.

Lynette: I only knew when [the video] was going to be on once, like they usually just tell you the first time it's played.

Katrina: Actually, I heard a Plumtree song once on the radio, but the seven-inch was confusing because it's at two different speeds, and they were playing it really super slow, and then they speeded it up. So that's the only time I've heard it on the radio.

Lynette: I've heard our songs a few times, on a station in Halifax. I turned the radio on a couple of times and I was like, "Oh!"

Do you have to try really hard to keep yourselves entertained on tour, like in the spaces between shows, or does entertainment come to you?

Lynette: Well, a lot of times if we're playing a lot of shows in a row we just kind of want to sit down for a bit. Sit at the house, watch TV. But most of the time in between shows we have to just keep driving. So a lot of times we're just in the car, driving for fifteen hours straight. Yesterday we drove for twelve, thirteen hours.

You've been going all across Canada?

Katrina: Yeah. I'm pretty easily amused. I find strange things funny. We went to Detroit one night, we were supposed to have a show but it was cancelled, so we just kind of drove around. We went to a movie.

Lynette: Today we went to the beach.

Katrina: We've watched quite a few Olympics.

I have one more question, but I have to try and remember what it was...

Katrina: You're actually very organized.

Well, I just wrote these questions down in the past couple of days and they're all scratched out.

Katrina: We had an interview with this guy in Winnipeg, and he didn't have any questions. He sort of just sat there.

Lynette: So we talked amongst ourselves. I don't know what that interview's going to be like.

Katrina: And then he asked, "What's the one question you always wanted to be asked but never were?"

Lynette: I couldn't think of anything.

I think you can still be totally shy and even pretty introverted and still love playing live.

I can't think of mine either... Oh! Now I remember: What are you going to be doing once the summer is over?

Katrina: School.

Lynette: Yeah, we go back [to Halifax] two days before school starts.

Katrina: We think. We don't even know when school starts. We think it's maybe around the fifth, but we don't know. We're so out of touch!



THE 15th VANCOUVER INTERNATIONAL FILM FESTIVAL

October 4 through 20, 1996 • BCTel Film Festival Hotline 685-8352



Road Movie (USA, 90 min.)
Rockers R.E.M. embarked on a "monster" world tour in support of their album of the same name; Peter Care's beautifully crafted film documents the final performances of that tour in front of an almost-hometown crowd in Atlanta, Georgia. Care—a video veteran known for his work with New Order and Killing Joke—among others—lets the band and the music speak for itself.

Hyper! (USA, 84 min.) "Superb sound and image quality and a complex, intelligent perspective help make [Doug Pray's film] an engaging as well as thoughtful chronicle of the Seattle rock scene during its decade-long rise to worldwide influence." —Variety. Featuring Soundgarden, Pearl Jam, Nirvana, Mudhoney, the Posies, the Young Fresh Fellows, 7 Year Bitch and many others.



Memories (Japan, 113 min.)
The follow-up to Akira animates three stories from Otomo Katsuhiro's manga anthology. Memories. Morimoto Koji directs Magnetic Rose, a space junkyard tragedy; Okamura Tensai directs Stink Bomb, a vignette of high-school delinquency; and Otomo himself directs the extraordinary view of a city under siege, Cannon Fodder. Three visionary classics.



Jungle Story (South Korea, 84 min.)
The old story of one garage-rock band struggling to stay together and win an audience gets a new shine—and a distinctively Korean spin. Kim Hong-Joon (director of La Vie en rose) avoids all the clichés of the genre and gets a fine soundtrack from veteran rockers Shin Hae-Chul.



The Winner (USA, 92 min.)
A film about winning, losing, belief and trust, director Alex Cox's (Sid and Nancy, Repo Man) latest finds the quirky and absurd in Las Vegas. In this tale of a man who cannot lose at the tables, Rebecca DeMornay gives a powerful, fearless performance as the woman he loves, whose in it for the luck and money.



Bubbles Galore (Canada, 93 min.)
A cartoonish satire of the porn movie industry & la Russ Meyers from director Cynthia Roberts. Real-life porn diva Nina Hartley gives a bravura performance as Bubbles Galore, a bisexual pornographer searching for sexual and economic independence in a male-dominated industry. But most of all, the girl just wants to have fun!

Freeway (USA, 95 min.)
A darkly funny, violent, alternately creepy and hilarious contemporary take on Little Red Riding Hood. Matthew Bright's debut feature is a modern pleasure full of plot twists and turns. Reese Witherspoon shines as Vanessa Lutz, a tough-talking, amazingly resilient 16-year-old who is constantly overcoming adversity—murderers, cops, crazed drug-addled parents—of the highest order. A cult revelation that also stars Kiefer Sutherland and Brooke Shields.

American Beer (Canada, 82 min.)
Calgarian Grant Harvey's feature film debut is a refreshing romp across the cultural blacktop south of the 49th parallel. American Beer recounts the (mis)adventures of four young Canucks whose car breaks down while on a road trip to that Mecca of watery malterages... America. Featuring a hip soundtrack and winning performances set in the breathtaking Badlands of Southern Alberta.

Underworld (USA, 90 min.)
Johnny (Denis Leary) has just been released from a seven-year prison term and is on the hunt for the man who attacked his mobster father and left him in a coma. His hunt leads him to nightclub owner Frank (Joe Mantegna), setting off a chain of events within the paranoid mob world he inhabits. Roger Christian's over-the-top genre spoof offers a devilish mix of dark humor and a high body count.

Theatres: Caprice, Cinématique, Plaza, Ridge, Robson Square & Vancouver Centre
Tickets: Pacific Cinématique & Rogers Video (Broadway & Arbutus). **Passes and Advance Tickets available NOW!**
Watch for our 200 page **Souvenir Program!**
Charge by phone (Mastercard/VISA) 685-8297
Check out our **Web Site** at <http://viff.org/viff/>

300 Films from 50 Countries

OPITE NEW WORLD AFRICAN MUSIC OUR MANDATE IS TO PLAY FOR YOU OUR MOST FAVORITE NEW WORLD AFRICAN MUSIC

THIS MONTH	
1. MEXES HARMON	2. LUCKY DUNE
3. LUCKY DUNE	4. CHARLIE SPINAWDA
5. ALBERTA	6. CAROL JAZZ PROJECT
7. JAMBO RIDGES	8. ISRAEL VIBRATION
9. ZOOKEE COLLECTIVE	10. MAYA LEAK
11. LUCKY PETERSON	12. DAZED GEE
13. ROY CHOW	14. FRANKIE PAUL
15. MAYA	16. SILENT FIVE
17. COUNT BASIC	18. EDIE PALMER
19. ALBERTA	20. JAMBO RIDGES
21. THE TEMPTATIONS	22. JAMBO RIDGES
23. JAMBO RIDGES	24. NILENA SINGAPORE
25. JAMBO RIDGES	26. JAMBO RIDGES
27. JAMBO RIDGES	28. JAMBO RIDGES
29. JAMBO RIDGES	30. JAMBO RIDGES
31. JAMBO RIDGES	32. JAMBO RIDGES
33. JAMBO RIDGES	34. JAMBO RIDGES
35. JAMBO RIDGES	36. JAMBO RIDGES
37. JAMBO RIDGES	38. JAMBO RIDGES
39. JAMBO RIDGES	40. JAMBO RIDGES
41. JAMBO RIDGES	42. JAMBO RIDGES
43. JAMBO RIDGES	44. JAMBO RIDGES
45. JAMBO RIDGES	46. JAMBO RIDGES
47. JAMBO RIDGES	48. JAMBO RIDGES
49. JAMBO RIDGES	50. JAMBO RIDGES
51. JAMBO RIDGES	52. JAMBO RIDGES
53. JAMBO RIDGES	54. JAMBO RIDGES

THE TRIPLE

SUNDAYS 7-9PM
CJVB 1470 AM
103.3 FM (cable)

TOP 103 + THREE	
SINGLES CHART	
1. I WOULD'N'T DO THAT VERSION	2. MY BECHER, MY BECHER
3. WAD	4. THE BRICK WALL
5. QUE MANERA DE QUERERTE	6. AFRIC
7. DE LONG TIME HADN'T HEARD	8. BROTHER'S KEEPER
9. I WOULD'N'T DO THAT VERSION (REMIX)	10. DON'T GET ANY BETTER (FROM SCOTT)
11. BAD CONDITION	12. MY BODY
13. THESE THREE WOULD'N'T HEARD	14. STAND UP
15. BLUE THUMB	16. URSULA
17. JOY AND FEAR	18. INKUBATION
19. XENOPHILIA	20. XENOPHILIA
21. XENOPHILIA	22. XENOPHILIA
23. XENOPHILIA	24. XENOPHILIA
25. XENOPHILIA	26. XENOPHILIA
27. XENOPHILIA	28. XENOPHILIA
29. XENOPHILIA	30. XENOPHILIA
31. XENOPHILIA	32. XENOPHILIA
33. XENOPHILIA	34. XENOPHILIA
35. XENOPHILIA	36. XENOPHILIA
37. XENOPHILIA	38. XENOPHILIA
39. XENOPHILIA	40. XENOPHILIA
41. XENOPHILIA	42. XENOPHILIA
43. XENOPHILIA	44. XENOPHILIA
45. XENOPHILIA	46. XENOPHILIA
47. XENOPHILIA	48. XENOPHILIA
49. XENOPHILIA	50. XENOPHILIA
51. XENOPHILIA	52. XENOPHILIA
53. XENOPHILIA	54. XENOPHILIA

55. Cornell Dexter	Freedom Jazz Dance	Kelley	46
56. Cornell Dexter	How Sweet Is Love	KCB	39
57. Prince Markia Daa	Malibu	Mocean	35
58. Baby Machine	Low	Longevity	32
59. Baby Machine	How Do I Stop? / I Love [Ringside]	Longevity	35
60. Chantay Savage	Love / Pillow Talk	RCA	
61. Connie Sil	Call	Greenwashed [UK] 25	
62. Connie Sil	Hot Damn / Don't Stop	Greenwashed [UK] 25	
63. Patti Henshalla	Conc'd	Swinslow 12" [UK] 30	
64. Fabulous Stick	Money / (Egg) Chica / Moe	Redhead 12" [UK] 36	
65. New Orleans 4000	Love / (Egg) Chica / Moe	Redhead 12" [UK] 36	
66. Kiki and the Bunch	Home Living	Ind.	
67. Margi Coleman	Don't Tell Love / Don't Turn Back	Planet	64
68. Margi Coleman	Don't Tell Love / Don't Turn Back	Planet	64
69. Belle Davis	New Moon / Monsoon / Canoeal	Planet	64
70. Mizzette	AC, Special / Which The Ride	Deep Soul 12" [UK] 48	
71. Mizzette	Play House	Deep Soul 12" [UK] 48	
72. Luree (Ft. Teddy)	Play House	Deep Soul 12" [UK] 48	
73. Luree (Ft. Teddy)	Play House	Deep Soul 12" [UK] 48	
74. Anthony 8	Play House	Deep Soul 12" [UK] 48	
75. The Quaker Boys / Hensh	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
76. The Quaker Boys / Hensh	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
77. Cassie Lee	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
78. Angela Bello	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
79. Angela Bello	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
80. New Mexico	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
81. Kenny Lattimore	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
82. Kenny Lattimore	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
83. Negasonic	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
84. Miley Biss	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
85. Miley Biss	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
86. Green McCree	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
87. Pauline Jones	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
88. Pauline Jones	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
89. Chella Franklin	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
90. Chella Franklin	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
91. Marnette	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
92. Marnette	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
93. Sybil Synchro	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
94. Sybil Synchro	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
95. Bernie Hammond	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
96. Ray Bost	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
97. Ray Bost	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
98. Horace Brown	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
99. Culture	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
100. Jimmy Jander	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
101. Swelling Wonders	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
102. Bunnery Sport	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
103. Bunnery Sport	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
104. Deborah Cox	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
105. Cox	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	
106. Constance Cephas	Everybody Love The Swinslow 12" [UK] 30	Deep Soul 12" [UK] 48	



The **Jesus Lizard** are by far one of the most interesting and popular of the underground, post-punk rock outfits. Hailing from Chicago, they record and tour relentlessly. Their recordings come very close to being the very definition of the [Steve Albini] sound. With an increasing following they have now signed to a major label in order to satisfy the demand of their many fans. For about half an hour, I talked to the drummer, Mac MacNille, about life with the Lizard.

DISORDER: I wanted to ask you about a Halloween show you played in Vancouver a couple of years ago. I heard that you guys were all dressed up in costume and that David Yow was wearing only a pair of crotchless fishnet pantyhose.

Yes, I remember him looking pretty fetching. Is David's nakedness a common experience? It all depends if the mood strikes.

I've noticed an ever present Captain Beefheart influence in your band, especially in the guitar.

Some other people have said that. There's some very angular guitar work. Very percussive and different time signatures, not just 4/4. Most of the songs are blues based, as far as the guitar riff or something, but then it's just twisted or put in a different context in order to make it somehow uncomfortable. It almost feels like it's going to break apart but it still holds together. That's kind of a challenge, to make things flow and groove when it's not in 4/4 time. We don't want to do the math rock thing because we like being just a rock band. Something that people can still enjoy.

What albums have you recorded with Mr. Steve Albini? Basically everything that we've done has been with Steve except for the live album and some parts of *Liar*. That was recorded in Boston and London. The new record, *Shot*, was recorded by Garth Richardson, who lives in Vancouver now.

I've noticed Albini's recent recording have a lot of sample-worthy sounds. How do you feel about people sampling your music?

I know of two songs that have been sampled on a cassette from a band called Fuck the Man. They sampled "Dudley" and "Monkey Trick." They mostly have the bass and drums cut to about two seconds. I like it. It's flattering to me that people would even want to use it. Some people have videos or bootlegs. We have never minded people doing that stuff. I'd just like to get a copy.

I read a quote from one of the band members saying that *Liar* is a much more accessible album than say, *Goat*, but for me, I wouldn't have been nearly as blown away had I listened to *Liar* first.

Goat had an actual thing between songs and the way that the record happened to get mixed. I think that it just really sounds good. Everything came together without much trying. It's one of my favorites too.

It also has a continuity of songs.

Yeah, it sounds like a whole piece. That's hard to achieve. It's not something that we did on purpose.

At first listen to *Goat* and *Dudley* especially it was very striking and the Jesus Lizard thing was very obvious. With the newer albums it's much less so.

I think that critics of the recent records should listen to those ones a little more and see what comes out of the woodwork, because it's a real strange record.

Were there any real differences working for a major label?

With this album, we just gave them what we made and they accepted it with no questions. For people that like our band, it's really just a different logo on the back. Some of my favorite stuff has been on major labels. I don't really buy into the whole "indie versus major" thing and it bothers me that the people that are talking and screaming so much are the people who aren't even connected to the music industry, and they don't know that much about how it works. It's just reactiveness and that seems pretty silly to me. If you like a band you should trust their business sense. Trust them that it's going to be good, and if you don't like it, why is it necessarily because of their major label affiliations?

There's a lot of bands who sell out to their indie label in order to fit that label format. Why is Touch and Go the best indie label in the world?

We just get treated so fairly with [them]. You hear some bad stories about other labels, but Touch and Go have always gone out of their way to help us out. It's a very nice situation, you feel like you're with people you can trust. Total friends. That was it, that we were all just friends, not just business associates. And they're cool so there isn't any of that business/friends conflict.

They're also a very eclectic label as far as bands on their roster, such as *The Dirty Three* from Australia.

They have really good taste. They're very forward thinking people. Did Seattle and the whole grunge thing matter to you?

We didn't really feel part of the grunge thing even though we got lumped into it because we were playing with [those] bands and at the same clubs. I don't think we ever have fit into any categories. I guess we're punk just because of the aggressiveness of our sound. We don't fit the grunge thing because we don't use distortion or power chords very much. We just think of ourselves as a rock band that's maybe a little out of left field for today's standards. We're not trying to be weird, though. I've been really happy that we've been able to do this kind of stuff and tour around considering the type of music we play, which is not going to be popular. We would like to reach more people.

What was the idea behind the Nirvana split 7" that came out on Touch and Go?

That idea had been discussed for a couple of years. We played with them at Maxwell's [club] in Hoboken, NJ. One night, David Yow [singer] and Kurt [Gord] got to talking about the Sub Pop split singles and they thought that we should do one of those things. Nirvana had just signed to Geffen and Kurt was just super into it. He never forgot about it. Even with all the crap that was going on he just kept pressing for the 7". There were a lot of lawyers going back and forth over something as simple as two songs from two bands. It ended up being a limited pressing of a hundred thousand. It was just an honour to play with them. It was really good as a friendship thing.

What's the most exotic place you've played?

We played some outdoor festivals in Osaka and Tokyo. We're going back in October to play some club shows there and also in Australia and New Zealand.

How was Osaka? Because they're known for their insane noise scene. What's happening there right now? The bands there are very good and we get a good response there and in Tokyo. I'm looking forward to going back.

Did you play with the Boredoms?

Yeah, we played with them at those Osaka festivals. They're very nice people. They put on a really wild show.

There's a similarity in vocal styles. David Yow and Eye Yamataka both "sing" in that blurring, jumbly noise making style. But after listening to David's you start to hear the poetry he's rambling out. And there's some really quite brilliant words in there.

They definitely stand on their own as poetry. A lot of the words are dark, but there's an element of humour as well. In the whole band really. We take the music seriously but we try not to take ourselves seriously. People often perceive us as this really hard, dark band. That's not all we are there's funniness to it too. It's entertainment. So is art or entertainment?

Totally entertainment. There is a certain amount of art put into it, it's not just for the audience's laughs or anything. It's something that isn't supposed to be evaluated or compared to other things. Hopefully, we give people their money's worth. I think we do.

Would you consider yourself a classic rock fan?

Some of it like, I'm 36, so I can remember back to when that stuff was being played in the mid '70s. I was driving around getting high and really listening to it. Zeppelin especially. I will always look up to John Bonham, Keith Moon, Mitch Mitchell. Those guys were really putting a lot of energy into it. You could tell the whole band was in on the music. The drums were just as much a part of the whole thing as the guitar. The whole band was going nuts.

Do you think that in the future the Jesus Lizard will be considered classic rock?

No. Maybe in a certain weird chapter or in a foot note under postpunk, or I don't know what it will be described as at that time. I still maintain that we are just a rock band, but because of the nature of it, we get lumped in with what has been described as postpunk. We kind of know where we fit but we kind of don't fit at the same time.

Do you have any comments on the notion of the Jesus Lizard being the polar opposite of early AC/DC? Sort of like the other side of the coin. There's a similar heavy backbeat, only yours almost sounds as if you're playing their thing backwards, and the rhythm section is in the same vein. And you both have sort of a greasy, drunken, sweaty guy blubbering and stumbling around.

Yeah, but we don't have an Angus Young!

Jesus Lizard

By Collin Knight

CiTR
101.9 FM

SHINDIG

LUST AND HATE AT THE RAIL

Railway Club
579 Dunsmuir

Round 2

October 1st
Backroom Shag
The Floor
Blisterene

October 8th
Malchiks
Velour
Eh? Team

October 15th
Bitter Girl
Both Legs Broken
Pipebomb

October 22nd
The Shellycoats
Logic Conspiracy
Tonebursts (East)

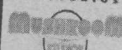
Their bodies swayed to
the frenzied mating
rhythm of shindig.

MUSIC
STARTS
9:30 PM

Smokin' action • jokes-for-beer • amazin' prizes!
Phone Megan for info: 822-8733

greenhouse
studios

PRECISION SOUND
CORPORATION



THE CONTROL ROOM



FIR STREET
STUDIOS



AYOLLE
CUSTOM DRUMS



It's NEW

HUEVOS RANCHEROS

HUEVOS RANCHEROS!
THU OCT 17
STARFISH ROOM



CUB!
SAT OCT 5
STARFISH ROOM
W/ZUMPAO

Huevos Rancheros
Get Outta Dodge
(on Compact Disc)

Duotang
Smash The Ships And
Raise The Beams
(on Compact Disc)

cub
Box Of Hair
(on Compact Disc
and 12" Vinyl)

BUY
MINT
MUSIC

October Tour Action!

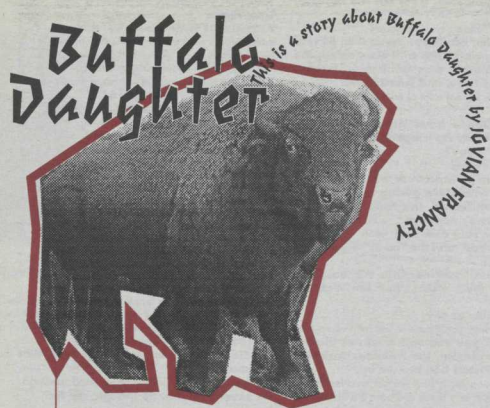
HUEVOS RANCHEROS
Fri 4th Calgary, AB @ Megatones (in-store)
Sat 5th Calgary, AB @ The Night Gallery
Sun 6th Regina, SK
Sat 12th Saskatoon, SK @ Amigo's
Wed 15th Victoria, BC @ Steamers
Thu 17th Vancouver, BC @ Starfish Room
Fri 18th Portland, OR @ Robert's
Sat 19th Seattle, WA @ Mac's
Fri 22nd Lethbridge, AB
Fri 23rd Edmonton, AB

cub
Fri 4th Victoria, BC @ The Limit
Sat 5th Vancouver, BC @ Starfish Room
Sun 6th Kelowna, BC @ Okanagan
Music Hall
Mon 7th Calgary, AB @ The Republic
Tue 8th Edmonton, AB @ The Rex Cabaret
Thu 10th Saskatoon, SK @ Amigo's
Fri 11th Regina, SK @ The Other Side

cub with Duotang
Sat 12th Winnipeg, AB @ Pyramid Cabaret
Sun 13th Thunder Bay, ON @ Orpheum
Mon 14th South St. Marie, ON @ Steamers
Tue 15th Sudbury, ON @ Cafe For France Fono
Wed 16th Kingston, ON
Thu 17th London, ON @ Embassy
Fri 18th Toronto, ON @ El Macabro
Sat 19th Ottawa, ON @ Two Steps Above
Sun 20th Montreal, PQ @ Leclerc's Rock Cafe
Mon 21st Quebec City, PQ
Wed 23rd Halifax, NS @ Cafe Ole
Thu 24th Fredericton, NB @ Boys Harbor
Market

Mint Records, Inc. • PO Box 3613, MPD, Vancouver, BC Canada V6B 3Y6
phone (604) 689-1881 • fax (604) 689-8473 • email mintrec@tel.com • http://mintrec.com





At 11:00 pm on Saturday, September 14th, the Japanese quartet opened for Butter 08, assailing a near capacity Starfish Room crowd with their indescribable hip-hop noise-pop. Formed in 1993 from the remains of **Havana Exotica**, Buffalo Daughter is **Sugar**, **Yumiko Ohno**, **Moog**, and new drummer **Atushi**.

At 15:15 pm, however, the Starfish Room was empty and noiseless. Early evening sunlight dribbled into the dark hall from outside, revealing scuffed and dusty floors. Without music and a crowd to fill the void, the room had an atmosphere of weary fatigue. Equally tired, Buffalo Daughter (BD) were still at their hotel room, presumably recovering from their hectic and long touring schedule to promote *Captain Vapour Athletes*, their first release on Grand Royal Records.

At 6:30 pm, fun with the road crew ends and we move the interview to the Best Western Hotel on Granville. As soon as Yumiko and Sugar arrive and the interview commences, a throng of very loud people begins a conversation directly behind us. It is difficult to hear the soft-spoken and friendly band over the din, but by the time Moog and Atushi arrive, the crowd has dispersed.

"Buffalo is America to us," explains Sugar. The strength the image represents, according to Yumiko, is historically personified by an old west cowboy. Like that cowboy opening the west, BD opens the frontiers of sound, hence the motto: "Pioneers in Sounding."

The love affair with America continues in the English song titles, especially "California Blues," which draws on American musical tradition. BD tries hard to communicate in the English they love, but it takes some effort for them to understand my own incoherent mumbblings.

The "Daughter" part of BD is more obvious. It means "there's a girl in the band," Sugar tells me. The girls don't dominate the band "but we write all the songs."

In their home country of Japan, Buffalo Daughter's success has been rapid. Starting from home demo tapes they moved into multimedia, the World Wide Web, remixing, and compact discs. Highlights from their first two CDs, *Shaggy Head Dressers* and *Amoebae Sound System*, are collected on *Captain Vapour Athletes*. They even did a *Listerine* commercial! The band opened for Pavement in Japan. "We know the promoter," says Sugar.

After seeing Luscious Jackson and immediately falling in love with the New York hip-hop women ("They are so great," enthuses Sugar), BD made a gift of one of their CDs to lead Luscious, Jill Cuniff. "We just gave it to them. We said, 'Here, this is for you.'" After faxing her approval to BD, Jill championed the band in her 'zine and to Mike D (of the Beastie Boys) at Grand Royal.

Distributed independently, the *Captain Vapour Athletes* album isn't easy to find, as discovered by a Grand Royal label representative when he couldn't locate any BD CDs at a local record store.

Who are Captain Vapour Athletes? "It's nonsense," claims Moog, before providing a perfectly logical explanation. The "Athletes" represent the energy and strength of the music. The "Vapour" is the psychedelic sonic haze, almost a punk version of prog-rock at times.

"It doesn't come from LSD," adds Sugar. So, do any of BD use drugs? "Of course not, we're Japanese." There aren't any drugs there.

The liner notes showcase the admittedly psychedelic artwork of Moog and his design partner and wife, Mariko Yamamoto. Equally comfortable in just about any medium, BD sees no difference in soundtracking a video game and creating a CD exclusively for listening. "It's the same to us."

This lack of boundaries is evident in the band's instrumentation. BD uses a trio of vintage synthesizers. Nestled between the Arp Odyssey and Moog Minimoog (Moog sported the Moog logo on his t-shirt) is the ubiquitous TB-303. A tribute to BD's skill is the ease with which they can take an overused instrument and still make it sound fresh. Equally impressive is the price Sugar paid, only \$200 for the squeaky toy that sells for \$1,000 here. The electronics augment a core of powerful bass (Yumiko), drums (Atushi) and guitar (Sugar). Moog, named after the synth, supplies the hip-hop credibility with his skillful turntable manipulation.

The addition of Atushi, the newest member, ends months of searching for a replacement for former drummer Chika. She "left music to practice architecture," Sugar laments. Oh wait, acupuncture, not architecture.

Despite comparisons to the incredibly hip Cibo Matto (their touring mates as part of Butter 08), Moog insists that BD "are not trendy," even if their quirky sounds do eventually start a trend.

"We do what we want to do and that's it," adds Sugar.

Buffalo Daughter performed a rousing set four hours later to an appreciative crowd. Most of the *Captain Vapour Athletes* songs made an appearance, sounding at least as good as the album versions. While they may have not had the camp stage show of Butter 08 (with whom Yumiko and Sugar sang the final song before the encore), BD more than compensated with their intensely innovative, loveable sound.

So far, the American fanbase isn't quite at the level of their Japanese following, but Buffalo Daughter are sure to win over music lovers with their pioneering soundscapes. Heading back to Japan "after a short vacation" in San Francisco and San Diego, Buffalo Daughter prove once again that powerful music is the best form of communication.

The Buffalo Daughter homepage is at:
<http://www2.eccosys.co.jp/~buffalo/>



photos: Barb Yamazaki



Things got crazy backstage when Bobby Brabont of Atlanta, Georgia traded an original 1977 "God Save The Queen" Virgin poster worth \$800.00 for the leopard skin shirt that Steve Jones had worn earlier that night.



Aaaaah, Steve Jones' shirt!



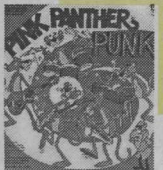
Vancouver, B.C. band The Pale Bitches were singled out by The Sex Pistols' bouncers and given backstage passes in order to "meet" Steve Jones.



The Sex Pistols' bouncers.



Upon seeing The Sex Pistols' 8-track, Glen Matlock was truly in 8-track heaven. Paul Cook (far right) clearly had "other things" on his mind.



Nardwaz: Who are you?
Paul Cook: What do you mean, who I am?
Who are you? You're Paul Cook!
That's right. I'm Paul Cook.
Paul Cook of The Sex Pistols!
That's right.
Now, Paul, how's your head?
How's my head?
Weren't you hit by a bottle at the Roskilde Festival?
No, I was hit by a can - in the chest, actually.
Did it hurt you very much?
Nah. No, 'cause I'm tough. I just carry on, you know.
What about people throwing stuff? Was that because Johnny was singing with a cordless mic, and people weren't used to the cordless mic? What do you think about Johnny singing with a cordless mic?
I don't think anything about it.
Hey, Paul. Congratulations. The Sex Pistols' *Never Mind The Bollocks* 8-track version of your record sells for one hundred dollars!
The what?
The 8-track version of your record. The Sex Pistols' 8-track. Were you aware that an 8-track cartridge was created for the Sex Pistols' *Never Mind The Bollocks*?
I didn't even know there was an 8-track cartridge. I thought they'd all gone out. I thought they were all redundant by the time *Never Mind The Bollocks* came out.
Believe or not, it's selling for one hundred dollars!
Well, did you know that "God Save The Queen" on the A&M label is worth one thousand pounds?
Well, did you also know, Paul Cook of The Sex Pistols, that Culture Club and Madonna 8-tracks are also worth a lot of money because they were created at such a late date? But it is amazing that The Sex Pistols' 8-track [for] one hundred dollars! And you don't even have a copy!
I know. Can you get me one?
I'll bring one to the gig for you to sign and autograph?
Oh, can I keep it?
Well, actually it is broken. But we can show it to you!
Ha ha.
If you can get us backstage, Paul, I am sure we'll bring you a good one.
I'll see what I can do. As long as I can just have a look at it, yeah. But that's 'cause we were just such a seminal band. Anything to do with The Sex Pistols is worth money because we're so great.
You were incredible. You were The Sex Pistols. In fact, you inspired so many records. I have a record called *Pink Panther Punk*. It's *Pink Panther* doing punk songs and it never would have existed without you. The Sex Pistols inspired that!
Exactly...what can I say, the *Pink Panther* songs.
Phil, did you and Steve once steal musical equipment from David Bowie?
Yeah, we did. I think I think Steve did actually. I don't know if I was with him at the time. I can't remember. Because we used to live in a place called Hammersmith in London, and all the bands used to play there at a place called the Hammersmith Odeon. And we wanted to get a band together but we were so poor, we couldn't afford our equipment. So we had to go and steal it. I know that's very naughty but what else can a poor boy do?

And who did you steal from but the big guy, Bowie?
They can afford it, these guys, you know?
Do you remember coming to Vancouver, BC and filming that movie *Ladies and Gentlemen, the Fabulous Stains*? It was with you, Jonesy, Simonon, Diane Lane, and Laura Dern.
I remember it well. I spent a lot of time in Vancouver. It's a nice place.
Didn't Steve Jones have an affair with a woman called Trudy Partridge? Does that name ring any bells to you?
I don't know. Who's she?
She is a woman in Vancouver who apparently had an affair with Steve during the filming of *Ladies and Gentlemen, the Fabulous Stains*.
I don't know. Steve had affairs with thousands of women, you know, so he could have, yeah.
He loves the "birds" and the "beer," doesn't he?
He does indeed.
Now, the original drummer from PIL was from Vancouver as well, wasn't he? Jim Walker?
Yeah, apparently.
Do you know him at all?
No, I don't know him, you'll have to ask John about that.
Paul, what do you remember about filming *Ladies and Gentlemen, the Fabulous Stains*? It was as if the Pistols had broken up.
Yeah, I don't know actually how we got involved in that really. We were just at a loose end after the Pistols and we didn't really know what to do with ourselves, you know. We were persuaded into doing this film by people giving us large amounts of money. So we went and did this terrible film, I think, which I have never actually seen, you know.
Well, that's another thing we will have to bring to you. We will have to bring Paul Cook a Sex Pistols 8-track and a copy of *Ladies and Gentlemen, the Fabulous Stains* - in return for our backstage pass, right?
OK!
It's pretty incredible that Johnny Rotten is married to a girl called the Silts' mom! Like, he is married not to Arri-up, but to Arri-up of the Silts' mom!
To Nora, that's right.
Is she a German heiress?
No, I don't think she is. She's German, definitely, but whether she's an heiress, I wouldn't really know. You'll have to ask John.
Paul, being in The Sex Pistols and also being in The Professionals with Steve Jones - which came after The Sex Pistols, right?
Yes.
Can you please tell me who really wrote the tune "One Two Three Four" because it seems to be a remake of The Avengers' tune "Second to None"?
I haven't heard The Avengers' tune, but Steve actually wrote the majority of "One Two Three" and he actually worked with the Avengers as well.
Yeah, he's pretty notorious for driving around Los Angeles on his motorbike kind of yelling vague sexual entendres at women. He's even had a record called "Nasty Ho" for his other band, The Neurotic Outsiders. Do you think when he produced The Avengers, he got intimate with Penelope Houston at all, Paul Cook?
It is a possibility. He does like to get intimate with women, I know that.
What sort of sexually transmitted diseases have you and The Sex Pistols gotten over the years?
Phil, from Steve Jones.
Well, not just from him. What have The Sex Pistols "acquired" over the years?
Well, if you would just give us a chance, we've only just gotten back together again, you know. Come on.
Paul Cook, it's incredible that after The Sex Pistols, there were The Professionals. You also went on to work with a band called The Greasies.
Well, that was just a makeshift band with Phil Linot and anybody else who wanted to get up on stage, you know. That's wild to think that The Sex Pistols would be working with a guy from Thin Lizzy. What a strange kind of pairing!
Not really, 'cause Phil was a great guy, you know. It's really sad that he died and all that, but [he's just] another one who's gone, you know. Phil Linot was a great guy.

What do you think about how Phil Linot died?
It's tragic. It's drugs again. I've known so many people who aren't around any more. Now people keep going on to us about, "Oh, you're forty now and you can't do it." But we just think, "Hey, I'm forty, and there's lots of people who didn't make it."
Paul Cook of The Sex Pistols, when Sid was in Rikers Island Prison, do you know if his mom scored any drugs for him to shoot in his cell?
I doubt it. There's been a lot of stories about it, but I couldn't say.
When was the last time you saw Sid? Was it at Winterland?
I think it was, actually, because he came back to England briefly after that and went to live in New York. So I didn't really see much of him after we split up.
His mom apparently was quite a druggie though, wasn't she?
His mom was a bit of a hippie from the '60s. She used to go on the Marakesh Trail and all that stuff. I don't know. I wouldn't like to say. I don't like to spread rumours about what people do with their private lives.
Did Sid invent the bag toilet paper tie? Was that his invention?
No, I don't think he did, but he invented The Pogo.
He never beat you up though, did he?
No.



Like when you were riding in the limousine to sign that famous contract outside Buckingham Palace, weren't you beaten up by Sid on the way to the A&M contract signing?
No, what happened is that we all had a big fight in the back of the car because it was a bit early in the morning for us. We had to get up at nine o'clock and everybody was in a really foul mood, and we just ended up having a big fight in the back of the limo. Everybody got a bit hurt. [laughs] It was just another ordinary day with the Pistols, you know.
What do you think, Paul Cook, that Malcolm McLaren did wrong? What exactly did he do wrong?
Well, he had a lot of crazy ideas but what he did wrong was he didn't keep the band together. He was, like, pivotal really in helping us split up by not looking after us. He was more interested in the media rather than looking after the band.
Touring the South of the USA, though, was an amazing idea. Bringing a punk band to the South. Didn't you think that was kind of genius on his part?
Yeah, it was great for him, but not such good fun for us.
Who pays Malcolm right now? Is he broke?
I don't know. I don't think so. He makes records and everything. He makes crappy records and does lots of interviews for magazines and stuff like that, so I don't know.

Paul Cook, did you ever steal anything from Malcolm's Sex Shoppe? Did you ever break in and steal anything?

Yeah, originally he used to have a shop called Let It Rock before Sex and before we had the band, Steve and myself used to go there and try and rip stuff off him. But I don't know if we ever managed to. Steve used to, I think.

In The Sex Pistols film, it shows Steve's criminal record as going back to 1968. He was really a wild one, wasn't he?

He was a bit of a loose cannon! Was Chrissy Hynde, Paul Cook, ever considered to be the singer of The Sex Pistols? This was before Johnny joined.

She was around London at the time, and she was a big fan. She used to follow the Pistols around. But we never got involved with her before John joined the band. She came along after, really.

What do you think of Chrissy Hynde leaving Ray Davies for Jim Kerr of Simple Minds?

Well, I don't know what all these girls see in Jim Kerr, to tell you the truth.

Ray Davies! The Kink's

Exactly! For Jim Kerr!

It was really good fun. Johnny [Thunders] was a bit strong out sometimes. On that track, "Daddy Rolling Stone," that you outkicked almost all three of them one doing a verse each. It's quite strange listening to that track now because none of them are alive.

Is that the extent of your working with Thunders? Did you work on anything else after that?

We used to play a few live gigs together, but he was too outkicked almost all the time. And there was another one who's gone. Everyone you're talking about is dead.

Did Steve ever think of getting Glen Matlock - who's not dead - back in the band when you were on tour in America and things were going bad? This was mentioned in Noel Monk's book.

No, we didn't even think of that at all. Noel Monk's book is a load of rubbish, anyway.

Has Johnny served any "salty tasting mayonnaise" flavoured sandwiches to Matlock yet? Well, he hasn't told me if he has, you know? He seems in good health, so I don't think he has.

Did The Ruts play better reggae than the Clash? I thought they all played terrible reggae.

But The Ruts! The Ruts were amazing! They couldn't play reggae to save their lives. You're joking. They could play rock maybe, but reggae, forget it. Leave that to the Kosto men.

Do you like brothel creepers, Paul Cook of The Sex Pistols?

I've got a pair on now!

Really!

Yeah! How did you know? You've done your homework, haven't you, Mr. Smart Aleck, whatever your name is? Nardwuar the Human Serviette, Paul Cook.

[Laughs]

What is Steve wearing on stage? You're wearing brothel creepers. Is [Steve] wearing that great white hat he had? He had that see-through mesh shirt. What's Steve doing on stage?

He's showing his ass a lot of the time. He's wearing these leather pants that have a tiger print on them or something like that. He's wearing a big pimp's hat, a big huggy bear.

You had one shirt with breasts on it. Do you still have that? What happened to all your outfits?

People ripped them off from us years ago and now they're selling them for loads of money. To the Japanese! It's the Japanese who spend fortunes on all that shit.

Have you seen any of that? Isn't there something in the Rock 'n' Roll Hall of Fame, like Sid's bloody T-shirt? Is that authentic?

Probably not. A lot of stuff that they've got in that Rock 'n' Roll Hall of Fame isn't authentic anyway, you know. So I wouldn't believe it.

Do you think Johnny Rotten would ever have written a song called "Nasty Ho"? Steve is going crazy! He's writing songs like "Nasty Ho!" How would that fit into The Sex Pistols line of things?

I don't think it would actually. Steve's got this thing about women, you know, so I don't know, that's Steve's thing. We're all grown-up boys now; each to their own, you know.

Paul Cook of The Sex Pistols, why should people care about The Sex Pistols right now in 1994? Why should they care about you?

They shouldn't! [Laughs] Because we're a great band still, but they don't have to care. We don't care if they don't care. So there you go.

Thanks very much for your time, Paul Cook of The Sex Pistols. I really appreciate it, Paul Cook of The Sex Pistols. Finally, Paul Cook of The Sex Pistols -

Listen, one question. Do you think people will know that it's Paul Cook of The Sex Pistols that you're talking to?

Well you are Paul Cook of The Sex Pistols! You were responsible for my Pink Panther Punk record! And THAT 8-track, The Sex Pistols on 8-track worth one hundred dollars! But like I said, Culture Club and these other bands are also worth a lot too because they were made so late. The Dead Boys were on 8-track ...

Yeah yeah yeah, you told me that already. Go on. Shit Bators is on 8-track.

Oh, great. Can't wait.

Paul Cook, did your mom ever give you a punch in the nose for Christmas?

Not for Christmas. She used to give me a punch in the nose any time she felt like it.

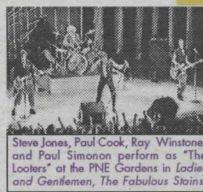
Because she promised to give you a punch in the nose for Christmas?

Yeah, that's right, Mr. Smart Aleck who's done his homework!

All right, Paul Cook of The Sex Pistols, keep on rocking in the free world, and doot doot doo doot ...

Doot doo. *

Ladies and Gentlemen... The Fabulous Stains!



Steve Jones, Paul Cook, Ray Winstone and Paul Simonon perform as 'The Lookers' at the PNE Gardens in Ladies and Gentlemen, The Fabulous Stains



Diane Lane as 'Corinne Burns' in Ladies and Gentlemen, The Fabulous Stains (1981).



Paul Cook as 'Danny' and Steve Jones as 'Steve' in Ladies and Gentlemen, The Fabulous Stains

I Met Sid!

The Vamps opened up for The Sex Pistols at Randy's Rodeo in San Antonio, Texas on that fabled '78 American tour. Frank Pugliese, now of the Sons of Hercules, was their lead singer.



Nardwuar: What was the behaviour of The Sex Pistols' entourage? Did you get to meet the band? Did you get to hang out with any of the roadies at all? Noel Monk? Malcolm McLaren?

Frank: I talked to Sid. I was outside with my guitar player who was tuning up. Sid came over and sat down and talked for quite a while.

What did you talk to Sid about? Did you see him shoot up at all?

No, he was wasted at that point. The bus pulls up and there were a few people hanging around. They run up to the bus and hand them their albums.

They'd be jerks and scribble something on it and spit at the people. There was real tight security. You really couldn't get close to them. Sid just happened to come over. He was normal. He was a little weird, but he was OK. He had his guitar player's sunglasses, so if you ever see those wrap-arounds in any pictures of him, they are Ed's sunglasses.

[Sid said.] "Let me borrow them for the night. [I'll give them back to you when we're through."

So what did you think of The Sex Pistols' '78 show?

They sounded really, really good. I was surprised. I thought it was going to be bad. They were tight and everything. The problem was in Dallas the next night, I heard they were really terrible ... It was a weird scene. Freshly ripped clothes. Somebody was selling - he made a lot of money -

like safety pins that had a crack in it that you could stick it in your nose, so it wasn't really going through your nose, or through your ear or whatever. Fake piercing.

How were they received?

Most of the people that came to enjoy The Sex Pistols had to come from Austin which is 100 miles away. Mostly the people that were from here were like, "Well, we're going to kick their butts," or something. The place held about 2,500 people. I say at least 2,000 of them were there to do destruction to the band if they could. Somebody brought a whole bunch of pies and started throwing them. I even knew this one guy who imported some people from Detroit to try to kick their butt, but they couldn't get close enough. Like biker gangs and stuff! They would have if they could have gotten close enough.

The Sons of Hercules' new album Hits for the Misses is out on Unclean Records.

NARDWUAR VS THE SEX PISTOLS (PAUL COOK)



A German band called the Pack was quoted as saying in Mike Stax's Ugly Things Magazine, "The Sex Pistols were punk, but [their] recordings weren't punky." Clinically, your record was very clean. Never Mind The Bollocks was a very clean record. "The recording technique must be appropriate for the statement of punk. It must be trashcan sound." Do you care to comment? Do you think Never Mind The Bollocks was overproduced, and it wasn't as rough as it could have been?

No, I think it's a great album. It still stands up today. That is why all these bands have got it wrong. They made crappy records and now nobody listens to them.

Are American bands responsible, do you think, for bringing heroin into the British music scene? Did the American bands bring the heroin over when they came over to you? The Heartbreakers, etc.?

They were all well-known junkies when they came to I suppose they carried on. But I wouldn't blame them. It's up to individual people to get involved with it or not. You can't blame somebody else. It's always down to yourself at the end of the day whether you take anything.

What was it like playing on the sessions for Johnny Thunders' solo record? Like you did the songs "London Boys," "Daddy Rolling Stone," "Pipeline." It was like a real all-star affair with Phil Lynot and Steve Marriott. Was Thunders out of it? What was the recording of that like, Paul Cook?



James

Taylor

Quartet

Ten years is an awful long time to be in a band. Most bands last nowhere near this long, yet the James Taylor Quartet have reached this feat and are still alive and kicking. I'm not going to go into why I think they're still 'pullin' the crowds.' Who am I to say? I'll let you decide for yourselves by reading what he has to say. So here he is, talking about the ups, downs, the in-betweens and a whole lot more. I give you James Taylor of the James Taylor Quartet — give it up!

The Beginning

"The main thing I think we've achieved is our longevity, managing to hold it together for a period of time.

"I was an organist because that's the instrument I fell in love with when I was 16 years old in a band at school called The Prisoners and they split after about five years. I was kinda left with just my Hammond and I thought, well, I'll just do a Hammond-oriented band with instrumental music and taking kind of the forefront of the sound. This was at a time when the organ was completely dissed as an instrument. So I did some recordings and sold them to a record company. [I was] combining my R & B upbringing with film music ideas, using the Hammond as my kind of canvas, so to speak. That's where we're still at, really."

Music

"We've done ten albums in all and five were with Polygram. We went from a sort of four-piece band to something a bit bigger with vocals. And we went into a much more business territory for a while. Through our changes it didn't feel like a departure at any point. Ten years is a long time to be making music and you get involved with all sorts of different things. You gotta develop and test different things out to find what your strengths and weaknesses are, which is why it's such a good time to come to America now 'cause I feel like we have gone full circle. We're doin' now what we have done best, which is Hammond instrumentals.

"Acid jazz" is a bit of an unfortunate term I suppose. I suppose most terms would be. The media want to classify you and most artists will find that their particular categorization is a little bit derogatory in some way. 'Acid jazz' is a glib term — doesn't really mean anything either. I reckon any band can call themselves an 'acid jazz' band. I just hope that our band is eventually known as the JTO; not JTO — "Oh they play 'acid-jazz' — you know. The idea is to use whatever mechanism you can to get people to know your music and then they can decide."

The Band

"John Wilmott on the sax, Dominic from US3 on trumpet, Graeme Day on guitar, Cory Cradock on bass and Neil Robinson on drums. So we got a tough old band that will be playing a very hard set tonight.

"With my first band we did two albums: *Money Spender* and *Mission Impossible*. We toured for about a year and a half and then we fell out. Then I went to a major [label] and they put me with some session guys. We did the albums *Wait a Minute*, *Get Organized* and *Do Your Own Thing*. This was a period of flux for me when I was checkin' a lot of different guys. I'd be turnin' up at gigs and I won't even know some of the band. I eventually found, one by one, musicians I wanted officially in my band. It took a long time. You want the guy to bring a lot, musically, to you, to have a similar humour and outlook, not to take himself seriously and to be able to work as a team. That band gelled about five years ago and ever since then it's been plain sailing."

Collaborations

[with Noel McKay:]

"I always felt that we would one day combine what we do with a vocalist — and we will again — but I never knew who would be the singer.

"This guy came up to me and said, 'Yeah, I can sing for you,' and he just sang of me. [His] voice is outrageous. He's got the greatest British soul voice, but he's had hassles with record companies and stuff. He's just got a deal with BMG so I think he'll be cool. We had an amazing time together for three years and then — bang — we didn't see each other again."

[with Nitin Sawhney:]

"We go way back. I was at school with him from age 11. I used to try to avoid going in the playground on rainy days by going to the music room. There was always this Indian guy in there banging the shit out of the piano — a complete child prodigy. And I said, 'I play the piano too,' and he showed me the blues scale and different things that were cool. We formed a little band together when we were 14 and I used to go 'round his house. He had a two track recording device, a piano, sitar, table and bells and we used to compose and double track and layer things up. I just did some writing with him a couple of months ago. He's doing so well: taking Indian ideas and fusing them beautifully with Western ideas. I'm gonna ask him to do a track for my label. Outcaste [records] has got a real identity, gets lots of work and respect. Nitin's so talented — he doesn't know when to stop, that guy. Last time I saw him he was livin' down in Tooting. I went in his shared house and he's got keyboards piled up everywhere and somewhere in there there's a computer and a TV. He's there from 6:00 in the mornin' writing and there's like a half eaten pie there and a can of Coke there; he's very prolific. It's all still coming together for him and I'm sure he's got a long way to go."

Jungle

"I look at everything from a five point of view, first and foremost. So when I first got excited by jungle, I was in Japan. I couldn't believe the vibes I was getting off it — I just love it. And I wanted to incorporate it into the set. So I asked the drummer if he could do that rapid jungle rhythm and he just fuckin' did it. So we went 'round for six months doin' this jungle tune live and it sorts worked. I know that people all 'round the place are tryin' to experiment with jungle and make it work live. But it's not really live music. It works best when you hear it slatterin' down a pirate station, drivin' through East Cordon at 2:00 in the mornin'. Nothin' more excitin' than that."

UK

"There's a lot of grit and grime in the UK. [It's] such a depressing place, which is why some of the best music in the world comes from there — especially jungle. Relocating is permanently going through my mind and when you tour, you see a lot of places and you think, 'Yeah, maybe I could live there.' But somehow, at the end of tour, you put your key in the front door and that is home. Can't describe it."

Ups & Downs

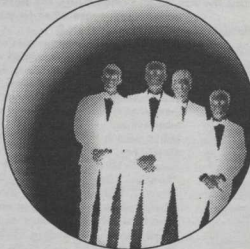
"I had a sort of revelation in my life. I've been runnin' along the last nine or ten years in quite an aggressive manner with my career. Just not really givin' a shit about anyone other than myself and wanting things to go my own way all the time. I got involved in a situation which took control of that and made me reassess things. I was involved with a girl who turned out to be a very bad introverted heroin addict. She got pregnant and the baby was a heroin addict too. So I was this nutter who was all of a sudden thrown in to this mess and a lot of good has come out of that. I'm not the person that I was a year ago at all. I've sort of cleaned myself up a lot. She was a junkie and I was doin' a lot of stuff too. Part of the process of my cleaning up was saying, well actually, I do believe in God. I always have done, except I never done anything about it. I guess I have to rebuild my relationship with Him. People need [to] slip up sometimes to turn themselves on to things. I've been carrying on like a complete lunatic, but now I'm a happy father with a beautiful child and girlfriend. Music should not necessarily be all encompassing. It's a means of expression, but it's just one part of life to accommodate my family. Things feel a lot lighter."

The Future

"I've set up my own record company called JTI [ripped off of CTI]. We've already done an album and signed some artists. Dancey clubby sounds but filmic. Film is a big part of my music. All of these old themes were the only pieces of jazz music that ever got in front of the public. No jazz radio, no nothing. So anyway, I've signed the New Jersey Kings, Apostles, The Whole Thing [ex Acid Jazz artists]. Acid Jazz has had a change of musical policy and gone into different territories like reggae and rock and roll with their new label Focus. In the middle I still feel that there's these artists that are making a kind of jazz music [which is] strong and different from the American stuff, and they're not getting a release. That's where JTI comes in."

Listen to "Rebel Jazz" on CITR 101.9 FM Tuesdays from 1pm-3pm.

by
Girish
Rambaran



say you... say me...
say...

JC/DC

RECORDING STUDIO

16 TRACK DIGITAL

Dave (604) 922-5842
John (604) 926-3343

GET DOWN & BOOGIE
at THE PIT PUB!



CHEAP HOT WINGS EVERY TUESDAY
CHEAP MALT BEVERAGES EVERY DAY

LIVE BANDS EVERY
THURSDAY NIGHT!

COVER ONLY \$2.00 AT THE DOOR

Thursdays
LIVE
at the
PIT

BANDS START @ 9:30

OCTOBER 3rd
CELTIC CONNECTION

OCTOBER 10th
STRANGE UNION
AND
SNRG AND
MR. FLOOD'S PARTY

OCTOBER 17th
THE WORKSHOP

OCTOBER 24th
JUNK

OCTOBER 31st
HALLOWEEN PARTY!
WITH
LIVE BANDS
AND STUFF

THE PIT PUB • IN THE BASEMENT OF THE STUDENT UNION BUILDING, 6138 SUB BLVD. • 604-822-6511

THE SHOP THAT GREW

MT. BAKER
SNOWBOARD
SHOP

GLACIER, WA 360-599-2008

WITH THE GREAT NORTHWEST

Especially For You
Open Everyday Through
Rocktober!

Mon. - Fri. 10 - 9
Sat. - Sun 10 - 6

Mt. Baker
Ski Area
20 Miles

Mt. Baker Highway

MBSS

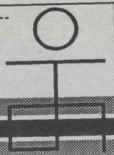
Milano's Restaurant

Map of Glacier WA, USA

9996 FOREST STREET
GLACIER, WA

basslines

by dj noah



Because of the interview with Laurent Garnier, the feature on Shockwave Records will be in next month's column.

When I knocked on Laurent's hotel room door at 7:00 pm, I was introduced to one of the top 3 deejays on the face of this earth. He stood before me at six feet tall, with tanned skin, an athletic build, and an accent that is not quite French and not quite British.

Noah: You were born in Paris and then moved to Manchester to work at the Hacienda, right?

Laurent: I was actually born just outside of Paris and moved to London twelve years ago. I spent two years there and then moved to Manchester. It wasn't just for the music opportunities, but also for catering because that was my real job before I got into music, and even after. I spread some of my tapes around Manchester and got my first job at the Hacienda back in September, 1987, which is when I started deejaying as a real job.

Had you spun anywhere before that?

Before that I had spun at weddings and parties. I always seemed to manage to play somewhere since I was 13 when I bought my first decks [turntables]. I played for my school and even started my first radio show, also at age 13.

Do you mind if I ask how old you are?

I'm 30.

What does the music that you make mean to you?

Fun.

That's all it is?

No, that's not all it is. In fact, deejaying is pleasing the crowd at a certain time on a certain date. Making music is a selfish thing. You make it to please yourself and maybe people will understand it and it will please them. I'm very open minded and I try to do a lot of different stuff, but I will always turn to electronic music. What the music I make means to me is fun, it means learning about my gear [equipment], and it is a way to express myself, but I don't put my whole

life into it. I'm not like a real musician. It's part of my life, but it's not all my life.

Why have you released material under different names?

I don't want people to buy my music because Laurent Garnier made it. I want people to buy it because of the music, so I have recorded under different names so that people would not just see my name and buy it. The sounds are not all that different from each other, but when I make music with someone else, I used a different name like Alaska or Choice or Dune, but it all comes back to the same person. Does that make sense?

Yes, I think. Why did you release only three tracks in your first three years of recording, and then almost four or five releases after?

When I released my first thing it was like a joke. I had never been in the studio before and suddenly I got signed. The next release came about because I was flown to England to release a track on Eric's label, Fnac. For the third

one, I had to find someone who had a studio so that I could go and do my shit. The same went for the next two 12's. To me this was not fun because I was always being told you have to do this, you have to do that, and I didn't like having to ask someone else.

"Did that sound okay? What do you think?" This wasn't me. I wanted to learn for myself. I bought gear and dated myself off for about nine months to do Shot in the Dark. That was my first project that I did on my own. The new album due out next year will sound better because I have learned more and understand my gear better, which is what I am trying to do.

What does a song have to have in order to make it into Laurent Garnier's record bag?

It's got to be funky. It's got to appeal to me, so it's got to shake, my ass. It doesn't have to be commercial, but it could be as long as it pleases me. Even a hard track, if it has a funkiness to it, can make it into my collection. It also has to have an emotion, an atmosphere. Sexy, nice, weird, it doesn't matter.

Is this the first time that you have been to North America?

No. I've been to Canada two or three times, but I only came as far out as Edmonton. This time I am playing all over. Montreal has been my favourite so far, but I

have also enjoyed Toronto and Boston. I think that Canada is more relaxed and the people are just happy to be enjoying the music. The USA is a little bit harder.

What has been your best/worst experience you have had as a DJ?

There is no one best experience. Every good party is the best experience. Just having a party go off is the best for me. As for the worst, I forget. I just laugh about the bad ones because the positive thing is the most important.

What do you do in your spare time?

I don't really have any. With the radio show

from music. I like to relax and just chill because otherwise it's just work-work-work-work-work.

What genre of movies do you like?

I like John Carpenter, French cinema, English [Train spotting], Jim Carey, heavy movies, comedies. I like a wide variety because it's like if you only like dark things then you will only think dark, and if you only like stupid things then you will only think stupid. You have to have balance in the things that you like in order to keep your body [and mind] balanced.

What's in store for you over the next five years?

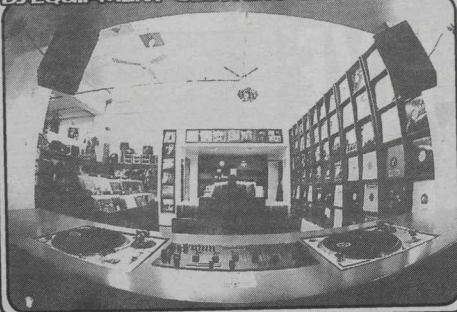
More recording. I really want to work with filmmakers on a long term basis doing soundtracks and bits and pieces here and there. I would like to work with images because you can get much more emotion out of images and music than just one alone. I want my label to get more involved with art because I think it is very important that we link different people in different aspects. I will not stop deejaying, but I may only do a gig once a month instead of five days a week. My appetite for will not stop doing gigs once a month instead of five days a week. My appetite for learning won't ever be satiated, so I will not stop doing what I am doing. I love it too much.

"...DEEJAYING IS PLEASEING THE CROWD AT A CERTAIN TIME ON A CERTAIN DATE. MAKING MUSIC IS A SELFISH THING."

that and the label, and the deejaying, there isn't much time for anything else. I do like to go to the cinema a lot. I'm a food freak, so I love going out for good food. I am more of a countryside person when I get away

BASSIX

DI EQUIPMENT-CLOTHING-CDs-&-VINYL



TURNABLES-NEEDLES
HEADPHONES-SLIP MATS
CASES-DJ MIXED TAPES



ACID JAZZ-HOUSE-HIP HOP
PROGRESSIVE-REGGAE
AMBIENT-TRANCE-JUNGLE
CLUB-BEATS & BREAKS

BASSIX

217 WEST HASTINGS (AT CAMBIE) VANCOUVER, B.C. V6B 1H6
PH: (604) 689-7734 FX: (604) 689-7731 MAIL ORDER SERVICE AVAILABLE

CATOUZER

We Crave Music



SET UP
MONTHLY

\$99.00
\$29.00

EXPAND Your Audience

Affordable Web Sites for Musicians

- Real Audio Server
- T1 line for fast transmission of sound data
- Professional design and friendly service
- 5 songs per band (20min total)
- 1 picture of band with 50-100 word write up
- Small pictures of lps, cds, eps, tapes, etc...
- Basic package = 2 Web Pages (Main + Music Page)
- Japanese, French, Chinese translation available

Dr. Theodore Monkodopopolous
loves to play those keyboards.

CATOUZER INC.
FAX: 604.662.7651
EMAIL: INFO@CATOUZER.COM

450-1050 ALBERNI STREET, VANCOUVER, BC V6E 1A3

TEL: 604.662.7551

WEB: WWW.CATOUZER.COM



My friend Julie recently brought to my attention the fact that many album reviews — and mine in particular — tend to make comparative references to artists and bands which the reader may not be familiar with. Is it an elitist conspiracy designed to keep the unhip in the dark? Or perhaps just sheer laziness on the part of the reviewer? I think that it's probably a bit of both, so in an attempt of personal growth I'm going to try to keep my exorbitant name-dropping to a minimum this month.

There's this nasty little category in the music appreciation lobe of my brain which, like all categories, gives me as much pleasure as it does anguish. The category is "boy rock," and I use it to refer to a type of music which I consider well-played, well-written, and kinda boring. My first four review subjects make what are, in my opinion, different grades of boy rock.

NEW SWEET BREATH is Grade A. "Go Away" b/w "When It's All Said" displays the band's great, spasmic vocals and

virile rhythm section. Pretty catchy if not too original. (Mag Wheel Records: PO Box 115, Station R, Montreal, PQ, H2S 3K6)

Second up in the boy rock battering roster is Toronto's own **SECRET AGENT**. Their new single is co-released by Skull Geek and Mumm'n' Dad Records. Both songs, as it says on the packaging, are "good" but don't really go anywhere. However, the vocalist has that aloof-but-lightning singing style that I am a sucker for. (33PA College Street, P.O. Box 132, Toronto, CN, M5T 1S2)

TEENY RECORDS confuses me. Is it a band, or a label, or both? Whatever. Side A of their single, "Weak and Go," sounds like it could be (I know I promised

not to name-drop, but I feel it's important in this case) a **Smiths** song. "High School" is more rowdy (ie. garage/surf) which bugs the hell out of me. (Teeny Records: PO Box 45, Alameda, CA, 94501)

At the bottom of my boy rock pile is **ELLIOT**. All four of the songs on *hatefuldays* sound the same: shrieky emo. Elliot

has angry, political lyrics yet doesn't inspire me at all. I don't complain about this 7" is that it's too darned short. (Roommate Records: PO Box 747, Murray Hill Station, NY, NY 10156)

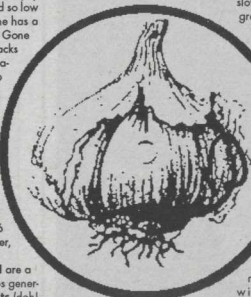
FULL BONEY show definite potential in "La Sullen Teen," a fun and catchy punk rock song. Karin, the vocalist, has a deep and resonant voice uncommon to punk in general and girl punk in particular. Unfortunately, "Stars Philodias," "It's less interesting. This Sittin' Stance 7" was recorded

frightening — in a good way — "Le Beau" and "Jaur J." My only complaint about this 7" is that it's too darned short. (Roommate Records: PO Box 747, Murray Hill Station, NY, NY 10156)

There are two new **SUBMISSION HOLD 7"**s! I have to say that there is a warm spot in my heart for this band; they're real, they're dedicated on-out-parkers, and the first all-goes show I ever attended was one of theirs (back when they were called **In-Sult to Injury**). *Garlic* for Victory, on the Californian Hopscotch label, has six songs of great anarchist punk. Lyrics deal with everything from rape to media control to the petty abuses that people heap on each other every day. The music goes from slow and melodic to fast and aggressive and back again. As an added bonus, *Garlic* for Victory comes with a big, two-colour poster praising vegetable gardening.

As a struggling grower of beans and carrots, I say "Yay!" The self-released *Kamikaze Quagga* addresses, both lyrically and in the printed three-language booklet, defiance, frustration, lies, extinction, and more. Like records that come with reading material, and I like bands with something to sing about; thus, I like Submission Hold. (Hopscotch Records: PO Box 1143, Cardiff, CA, 92007) Submission Hold: PO Box 21533, 1850 Commercial Drive, Vancouver BC, V5N 4A0.*

by Toni Gogin and Madigun Shive at the Live Transmission (formerly Horseshit) Studios, (Allied Recordings), US: PO Box 460683, San Francisco, CA, 94146-683)



DOUBLE NELSON are a bunch of French weirdos generating silly, fun, *Residents* (doh!) there I go again! on-a-hip-hop-trip soundscapes. On the A side: "Bivouac" has nifty instrumental that caught my attention and held them; "Win This Race" is equally cool, with muted vocals and cool effects. On the B side: the

by Toni Gogin and Madigun Shive at the Live Transmission (formerly Horseshit) Studios, (Allied Recordings), US: PO Box 460683, San Francisco, CA, 94146-683)

NEW RELEASES!!!

If the music's loud enough...
d.b.s.



Punk Nation Unification
Compilation



North America Sucks!!
Anti-Flag d.b.s.



NEVER RECORDS
1027 Davie St Suite 600
Vancouver BC V6E 4L2
Canada

PH: 604.435.7563 Fx: 604.430.5930
nefer@axionet.com



SONIC UNION RECORDS

QUALITY HAND CUT SOUND - EST. 1993

SMOOTHER
WHAT A LIFE.....CD

After sorting things out - Andrew and Smoother are back with a pile of songs that are stronger, a bit faster, but still true to the hummable formulas. Smoother are known far. Get hooked folks.



SMOOTHER - on tour

with /1000 Mona Lisas / Molly's Reach...3 Bands - \$5
Fri. OCT. 18 - VANCOUVER @ town pump *
Sun. OCT. 20 - VANCOUVER @ the gate *
*shows yet to be confirmed - check local listings

THE NEW GRAND.....CD

Better than a milkshake! The New Grand have blasted out of the starting blocks with this debut full-length that has become quite popular on the college radio circuit. This disc is full of great little numbers that make you want to shake your stick.



TRIGGER HAPPY
I'LL SHUT UP
WHEN YOU FUCK OFF

"10 songs of conscience, guilt, and heart... broken in all the right places". Trigger Happy's basically a short haired excuse for suburban metal... That's just punk-rock to most folks.



COMING SOON...

HAYDEN - MOVING CAREFUL.....CD



THE TEAR GARDEN
TO BE AN ANGEL BLIND. THE
CRIPPLED SOUL DIVIDE
a collaboration between Eoin Key
and Edward Ka-Spel



THE GRASSY KNOLL
POSITIVE
BE RELENTLESS



SKINNY PUPPY
VIDEO COLLECTION



SKINNY PUPPY
BRAP



DOWNLOAD

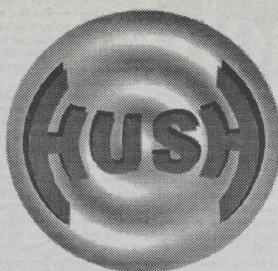


DOWNLOAD



ZULU
records

1869 W 4th Ave.
Vancouver, BC
V6J 1M4
tel 738-3232



IT'S A RECORD STORE

house hip hop
techno acid jazz
jungle ambient

PH: 662-7107
FAX: 879-1968
221 ABBOTT ST

**Subscribe to
DISCORDER
& Get a Free CiTR
Promo Pack!**



Yes! Send me DISCORDER! And the CiTR Sticker button and magnet!

Name _____
Street _____
City _____
Province _____ Postal _____
Phone _____ Email _____
\$15 Canada • US\$15 USA • \$24 Foreign

**Send cheque or money
order to:**
Subs c/o CiTR
233-6138 SUB Blvd
Vancouver, BC
V6T 1Z1

MILLER BLOCK
16/24 track recording

superconductor
kevin kane
zumpano
bughouse five
copyright
herald nix
blaise pascal
claritza
tippy agogo
flash bastard
cub
the tonics
twilight circus
duotang

669 9065
abintra@helix.net



**advertising that's
built to last**

822-3017 (ext.3) for info



THE THROWING MUSES CRAIG ROSS KNOCK-DOWN-GINGER

**Friday, August 23
Starfish Room**
Having arrived late at the show due to an unfortunate convergence of unavoidable events, I missed Knock-Down-Ginger's set and half of Craig Ross'. Ah well, I said to myself, in this life one is often faced with circumstances in which one must resign oneself to the caprices of fate. In retrospect, however, the disaster was not that great. What I saw of Craig Ross' set did not overly impress me. Mr. Ross himself was on lead guitar and vocals and was backed up by a bass/percussion/keyboards trio. He sang with great angst — I couldn't actually make out the words, but I suspect that they were tales of woe and love lost or unrequited, their contents equalling their delivery in goopy, quiply splendor. Listening to the music being played, I was overcome with the feeling that I'd heard it before... and soon it came to me that in fact I had. Ah well.

Between sets, a sign was pointed out to me which read, "Due to Kristin Herah's Pregnancy, the show will be Smokin' At Tonight's Show. Thanks The Throwing Muses." To my not inconsiderable surprise, I found that most of the patrons of the Starfish Room were requesting this more than reasonable respect that the air was uncharacteristically smoke-free. The Throwing Muses' entrance was greeted by hoots and hollers of appreciation and anticipation, and we were not disappointed. Pared down to a trio since the departure of Tanya Donelly to Belly, the music ranged from proud, patriotic style, to fill the room with noise — a good noise — both from their own album, *Limbo*, and from their substantial body of older material. Best of all was the voice of Kristin Herah, always sounding just this side of breakdown weary by no means weak. The throw-discoal call for help suffused with great strength. The bass and drum work was solid, as was Herah's guitar playing — although I did feel that the performance of "Red Shoes" from 1991's *The Real Ramona* did suffer for lack of Donelly's guitar licks over Herah's rhythmic strumming.

Interestingly, there was little rapport between the band and the audience. The closest Herah came to personal revelation (apart, of course, from her incredibly personal song) was, after reminding the audience not to smoke, the admission that "I'm trying for a beer, just to you know." The show put on by the Throwing Muses was good; not brilliant, but very good. But then,

that's just my opinion, and remember: most music critics are a bunch of self-appointed know-it-alls devoid of musical talent or knowledge, whose only qualification for their position is the ready command of a large number of adjectives, either pejorative or obsequious. Well, at least I am.

Adam Monahan

TOM JONES Friday, August 30 PNE Coliseum

Tom Jones is more than a golden voice. He is more than the archetypal Las Vegas showman. He is more than a pair of tight, leather trousers. He is more than a Henry Fielding novel. He is all of these, and yet, He is so much more.

As the show began, a still hush fell with the dimming of the lights. The anxious silence was soon pierced by shrill screams of anticipation, as an invisible horn section unleashed the opening bars of "Help Yourself." Then up came the lights, and out He stepped, debonair yet casual in a simple black suit. And the words poured forth: "Love is like candy on a shell, you want to taste and help yourself." For the next hour and a half, the crowd was His — enraptured.

The pieces performed were the finest of Mr. Jones' corpus of work, and he delivered them with nothing less than style and class. He danced. He swayed. He gyrated. He crooned. And the crowd responded with such outpourings of enthusiasm as I have never before witnessed. Screams were screamed, cheers cheered, sighs sighed, undernourished.

Mr. Jones was assailed with such showers of lingerie that I was concerned lest he should be buried. Other devotional gifts were offered, including a Malton Indy baseball cap thrown on stage by a young man unable to contain himself. Mr. Jones tried the hat on during a lull in the show and found that it was adjusted such that it would not fit his head. This led to the evening's finest jest — unannouncing the band, Mr. Jones said, "I've got such a big head, I'm going to have to open this all the way — the story of my life, really." So quick. So witty.

He sang many songs: songs from the past, songs from the present, and songs from the future. His material combines the musical innovation of a John Zorn, the poetry of a Leonard Cohen, and the radical politics of a Willie Nelson. As he performed "Delilah," a song rich in religious allegory and mystical metaphor, one could almost see Him as Judas Maccabeus, filled with righteous wrath and ready to descend from the mountains to drive the

Greeks from the Holy Land. All his familiar and famous songs were performed: "What's New, Pussycat?", "She's a Lady," ("It Looks Like I'll Never Live in Love Again"), and "Green, Green Grass of Home," along with many more recent works, many from his as yet unreleased album. The show was capped off by a resounding version of his Anthem for a Generation, "It's Not Unusual."

But the crowd would not let Him go. A chorus of cheers and applause — sustained for a good many seconds — brought Him back out for His triumphant encore. The band cut into a hard-edged intense version of Lenny Kravitz' "Are You Gonna Go My Way," which brought the crowd to its feet. At its end, when it was inconceivable that the show could become any more amazing, He cut into "Kiss." This was no denouement to the evening; this was its apex, the finest display of Mr. Jones' musical genius. At the song's end, the crowd burst into an uncontrolled frenzy of appreciative applause. The show had ended, but each and every person who had been there brought home with them something of Mr. Jones' magical genius.

When I began to write a review of this concert, the comment was expressed by some that I would not be objective, that my deep respect for Mr. Jones and his music would overwhelm his journalistic integrity. This fear was not unfounded, but I have endeavored to report the events as I saw them, without embellishment or hyperbole. I leave the readers to decide for themselves on my success in this effort.

Adam Monahan

SLEEPER SING SING DEADMAN Monday, September 2 Starfish Room

The melodic pop sounds of the Cure/Smiths-sounding Sing Sing Deadman served as an appropriate opener for Sleeper. In the presence of this '80s-influenced, mood-inducing three piece went from quite reserved to completely enthralled in riveting expression. Due to the drummer's very Cure-esque technique of playing against the beat, the crowd began to get caught up in the searing nostalgia of the once-musical era, progressively filling the dancing floor. The combination of the lead singer's lyrical essence (as demonstrated in "Save My Life Again...") with the rest of the band's chemistry made for an enjoyable precursor to the Brit pop sounds of Sleeper.

The official one-word categorization of Sleeper's performance would have to be "FUN." Radiating a ton of sex appeal were

the soothing, sweet vocals of Louise Wener, the flirtatious bass playing of Diid Oman, the orgasmic immersion of John Green's keyboard, the playful drumming of Andy Madures, and the spirited composure on guitars by Jon Stewart and Justin Parker. The show began with an anti-American slog which was accompanied by confirmation of the band's pleasure in playing in Canada. Louise literally seemed to have the crowd, which was contently swanking about, in the palm of her hand. The Strong Room-esque tunes made me think of a happy, hyper version of Sonic Youth. Their live rendition of "Swallow" shared an intensity with even the deepest of melancholic tunes and was definitely one of the highlights of the lively performance. Overall, Sleeper was an unmistakable "hit."

Daria Lysy

COMBUSTIBLE EDISON Tuesday, September 3 Starfish Room

Combustible Edison left me with such fond memories the last time they came to town that I had to be there again. This time, however, something was amiss, although I could only pinpoint it about halfway through the show. The difference was not in the band's performance, but in the, well, ambience, or lack thereof. There seemed to be more people this time, and maybe that was part of the problem, in that it was hard to fully enjoy the Edison's smooth and soothing sound when the room was standing up. When Combustible Edison played on Halloween, there were extra tables with candles, a dancing space was cleared, and everyone in the crowd was either in drag or wearing their longest hair. I digress.

At least the music was just as good this time. They played two sets with a longish break for the bar in between. Once again, they demonstrated some fine musicianship and talent for writing infectious, ear-pleasing songs. They played several songs off their score for the movie *Four Rooms* as well as a good mix of old and new. The band was as charismatic as ever, with Lily Bonquet, "the only diva on stage," proving that it is possible to play a set of songs drawn in a full-length evening gown and still look glamorous.

Ambience deficiency aside, it was a good show, and in the current upsurge of swing music out there, Combustible Edison showed why they do it best.

Andrea Gin

GREEN ROOM Wednesday, September 4 Pit Pub, UBC

Let me be honest with you: the whole hippie-funk-taste, wear-it-all-over-you, flower-children thing just ain't my thing. Could be my suspicion that all these middle class, white Canadian boys just want to be Bootsy Collins — I don't know. But damn, is the stuff ever popular (especially here at UBC). Wanna pack a beer garden or the Pit Pub? Hire

People Playing Music or Green Room or any of a half-dozen others. So in the spirit of opening my [allo-to-arrow] mind, I went down to the Pit to see Green Room, the crowd they drew, and ask the band a question or two. First off, the show was hopelessly underpromoted; not the band's fault at all that the crowd was small (the fact that AMS Programs is no longer running these shows has created some confusion that should get fixed soon). But even with a small crowd, Green Room had the dance floor full. Playing songs off their as-yet-united-upcoming CD, including "Funk Emergency" and "Naked Ladies in Chocolate Sauce," I had to say they were really good at what they did. Every so often they seemed into a kind of fusion jazz that made me nervous, but for the most part they stuck to a kind of funk rave-up with a goofy sense of humour. They have the kind of total sincerity that forces you to respect 'em in what they do.

Tara

CMJ MUSICFEST Wednesday, September 4 - Saturday, September 7 various venues, various artists

New York, NY
K, I'm gonna make this quick: This being my first trip to NYC, I had a hard enough time adjusting to the culture shock, let alone trying to decide which of the millions — well, hundreds — of bands playing during this College Music Journal four day music festival I would actually be able to see.

On opening night, I had no problems selecting the fabulous **Knitting Factory** as the venue of the evening. Taking the Subway was fun but longer than expected, so although we missed **Bunnygrun** too, we did get there just in time to catch **Tullycraft**, who played in the **Alterknit Room**, on the floor below the main stage of the Factory. It's kinda ironic that in order to see Tullycraft — a band who lives a mere two hours away from Vancouver — I had to travel to the opposite coast, but hey, whatever it takes, I guess. They played a lively bunch of "pop songs your boyfriend's too stupid to know about" and surprised me by playing a second guitarist, sometimes keyboardists which only slightly took away from the simple minimalism I've come to respect in this incredibly sweet, geeky pop band.

Despite the fact that Montreal's **Nerdy Girl** was set to play on the main stage, I was content to catch **Lois** and **[he] Friends**. Lois is yet another fellow West Coastie who rarely plays in town and it was a treat to see punk-folk gal Ms. Malfoe joined by **Alan (Lol)**, someone who's asked me to write me **Rebecca Gates** (Spinnies), and darned if I know who was on drums. [The Knitting Factory is a swell venue — intimate, comfortable, and practically drowning in cool, jazzy vibes — but I gotta say that my lack in height and their lack of seating arrangements made it

difficult, to say the least, to see much more than the performers' heads.] Anyhoo, I swooned dreamily to Lois' strummy mix of old songs and new.

Lois was followed by one of her friend's bands, **Low**. For some reason, I somehow managed to miss Low's shows and here, in New York, was the perfect place to see them for the first time. Mesmerizingly slow and painfully quiet, Low manages to capture the best parts of New Age sleepers *Coastline*, while adding a rather beautiful, ambient element and impeccably lush vocals.

The night concluded with an amazing set by CMJ's hometowners, **Versus**, who played lots of tunes off of their new full-length, *Secret Swingers*, and even some newer ones, which only seem to get better and better. Versus are pop at its most enjoyable, made uniquely Versus with Richard and Fontaine trading off vocal duties. Nothing incredibly original, but satisfying.

The next night was a Vancouver Special, in a way. We went to **Coney Island High** (a confusing venue to a non-NYC'er, 'cause it's not on Coney Island, nor is it a High School; I mean, it's situated in the heart of the trendy East Village) to catch the **Mini/Lookout Records** showcase. We stayed for **cub**, the **Smugglers**, and **Pansy Division**, before heading back to the **Knitting Factory** to see the blues-exploding **Brainiac**. Both bands were great, but I was in the Big Apple (it was a packed night at this dingy club) — they were energetic and party-fun — and the Pansy boys were as entertaining as ever.

Friday was perhaps the most anticipated night for me, the Northwest-centric **Rock Stars Up/Chainsaw Records** extravaganza at the **Cooler**, which was anything but [cool]. We were treated first to the simple pop sounds of Up's **Incredible Fools of Junior**, followed by **764-Hero**, a cool/guy duo who construct a melodic blend of guitar, drums, and angst-driven vocals reminiscent of the fallers in *Silkwood*. Next, the **Cold Cold Heartst** (Alan and Erin, formerly of Brit-girl sensations **Broken**) played, joining up for me, more cool women to melt our hearts with positive attitude and to talk about the girls and boys they tried to kiss in grade school. To end our Core experience — finally! — Portland's **Sleater-Kinney**, riot rockers with intense vocals, took the stage for me, content, I am, but I couldn't go home right then. But I didn't, because I couldn't pass up the opportunity to see the **Smugglers** yet again, this time at the famous **CBGBs**. Headlining a night of garage rock, the Smugglers were as fun as the night before.

The marathon ended on Saturday with yet another trip to the **Knitting Factory** to see **Drug City Records** songstress **Edith Frost**, who kicked off a night of singer-songwriters. Looking rather timid and sounding slightly

DICK 'N' JANE

DICK 'N' JANE



CD in Stores Now

Release Party...Thurs. Oct. 24
The Gate, 1176 Granville St.

Doors 8 Show 8:30

For More Info: 604/222-8566



GATE



e-mail: dickjane@axionet.com www.distortion.com/dnj

less so, she charmed the sparse crowd with her ultra-folky/country songs and deep-buttling voice. Liz Phair fans, take note! I then clobbered back over to the Cooler to see Boston's *Swirlies* and managed to also catch the last few songs from *Windy & Carl*, a duo whose spacy, ambient, effects-laden mood tunes didn't come across live very effectively. The magnificent *Swirlies*, on the other hand, were perfect. Laidback and friendly, they ended their short set with a shipped-down, funkier version of my favourite track, "Two Girls Kissing," from their newest album. I then headed back to the Allerknit room to catch a bit of the New World Orbit Sound/Stilt Breeze Records showcase and saw the last few minutes of *Loren Mazzacane's* set with *Alan Licht (Run On)*. They played real purty guitars and spent the remaining moments of silence staring at their amps. Next was *Un*, who were calling themselves something silly like *Dead Antlers Swimming* (I can't remember!) that evening, and although I told myself I'd stay to hear at least one of their ambient, noisy pieces, 15 minutes later I had to leave before even one song had finished, so I could run back upstairs to see the headline of the night, *Jonathan Richman*. What can I say? He was Jonathan Richman. The Jonathan Richman smile (read: big) never left his face or ours. He jumped and danced and sang songs about dancing in lesbian bars and surrendering to love. And I went back to the hotel happy and exhausted.

gabby hoffman

PAUL WESTERBERG
Tuesday, September 10
Showbox Theatre
Seattle, WA

I've never hesitated to proclaim The Replacements as my favourite band. So when I discovered that Mr. Replacement himself was playing in Seattle, the decision to go was virtually automatic.

Exemplifying impeccable fashion sense, Paul Westerberg took the stage sporting a black blazer, a bright orange dress shirt, and a red and white checkered tie. He mentioned that he had to go to court first thing in the morning and figured he might as well get dressed early.

Westerberg and co. were in good humour and fine form on this night. The first half of the show was mainly devoted to material from his latest release, *Eventually*. Songs which tend to sound a bit lifeless on the album came alive as he played peppier renditions of tunes like "Once Around the Waistline," "Century," and "Ain't Got Me."

For the second half of the show, Westerberg dug deep into his big bag o' tunes and treated the loyal crowd to vintage Replacements material, pulled mostly from *Tim* (such as "Kiss Me on the Bus," "Waitress in the Sky," "Little Mascara") and *Pleased to Meet Me* ("Alex Chilton," "Can't Hardly Wait").

Westerberg was especially

magical doing solo, acoustic versions of "Here Comes a Regular" and "Skiway," which, alone, were worth the price of admission. Early Replacements' classics like the raw and intense "I'm in Trouble" and "Customer," which Westerberg blazed through racklessly, were also high points of the show.

Paul Westerberg's brilliant performance reaffirmed my belief that he is one of the greatest songwriters ever to grace the planet.

Fred darf

SHINDIG
HARVEY SWITCHED
MARRIED
SCREEN CLEANER
Tuesday, September 10
Railway Club

A hypothesis: Shindig is about irony.

The best bands rarely make it very far and the bands that make it far are rarely the best (and often break up). It's a convenient match, then, that the opening night of Shindig 1996 proved irony is alive and well in the local music scene.

First was Harvey Switched. A five piece that started with a crash of energy, their songs and style were full of an attitude which was unclear: making "cool" references that one, in fact, uncool, as if to invoke sonic imagery of everything you love to hate. *Yaknowwhatimsayin?* Lots of bands do this nowadays, but few do it well or in a manner that can sustain interest for more than 15 minutes. This may sound like a vague, general description, but it's difficult to pin this kind of sound down, and I suppose that's to the credit of the band. Unfortunately, they kept on going and going and going for 45 minutes.

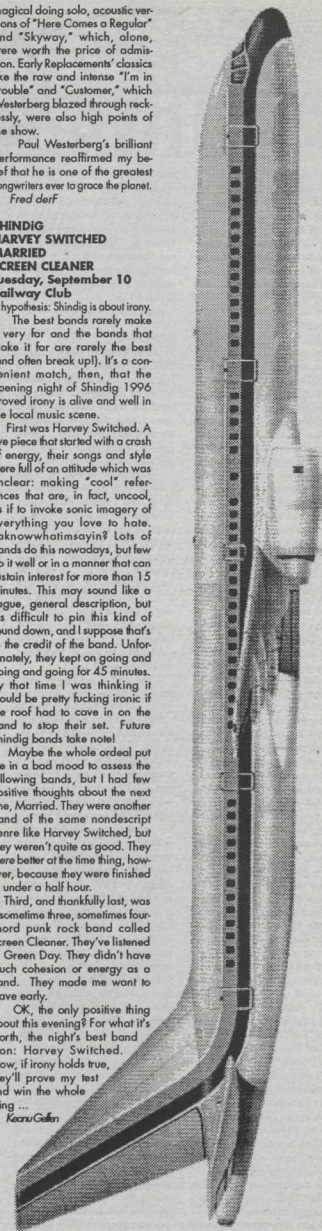
By that time I was thinking it would be pretty fucking ironic if the roof had to cave in on the band to stop their set. Future Shindig bands take note!

Maybe the whole ordeal put me in a bad mood to assess the following bands, but I had few positive thoughts about the next one, Married. They were another band of the same nondescript genre like Harvey Switched, but they weren't quite as good. They were better at the time thing, however, because they were finished in under a half hour.

Third, and thankfully last, was a sometime three, sometimes four-chord punk rock band called Screen Cleaner. They've listened to Green Day. They didn't have much cohesion or energy as a band. They made me want to leave early.

OK, the only positive thing about this evening? For what it's worth, the night's best band won: Harvey Switched. Now, if irony holds true, as they'll prove my test and win the whole thing ...

Keanu/Gullin





AFI
Very Proud of Ya
 (Nirto)
 This is what's hip in the East Bay these days. Since *Green Day* and *Rancid* have left the nest, it's bands like *AFI*, *Screw 32*, and the *Swinging Utters* who keep crowds coming out to shows. That's not to say that any of these bands are good or that the crowds they attract are people you want to stand next to for any length of time, but they're popular nonetheless. This band isn't half bad, though. They leave the right *stop/start* and fancy-schmancy musicianship behind and rely solely on the "rock." It is semi-melodic, but definitely more NY, fistraisin' shout-along type stuff. I think I could enjoy a 7" of these more than a full-length CD, because their fans start to run together around song 13.

AGNELLI & RAVE
Cowboy Flowers Sessions
 (Mystery Tone)
 Modern folk music is rather interesting in its ability to be simultaneously contemporary and traditional. This comes, I suppose, from a willingness (which I give *Bob Dylan* full credit for pioneering, or at least popularizing) to experiment with both established and traditional lyrical and musical styles — usually more with the former than the latter. Those musicians who really stand out, who have any sort of lasting importance, are those who are willing to experiment the most: *Bob Dylan*, *Phil Ochs*, *Joni Mitchell*, *Bruce Cockburn*, *Stan Rogers*, *Christy Moore*, *Al Di Nocino*, and the like. The rest, those who don't work to push back the musical boundaries, produce art which is often very nice and sometimes excellent, but usually forgettable.

...would have to say that Dave Row, des Rocher, (Ex-Tenage Head, ex-Shakers) and Lauren Agnelli (formerly in *Washington Square* and *Nervous Rek*) are in the second of the camps described above. This duo from New York's current anti-folk scene have just released their first full-length CD, *Cowboy Flowers Sessions*, with the help of *John Wesley Harding*. The songs are nice enough, being melodic and well-performed, but none display any startling originality, and a few are downright derivative. Only a few tracks stand out, notably "Girls are Like Trains and Pray for Rain," the second being particularly well-arranged with some interesting vocals.

I'm usually prepared to forgive folk musicians for relying on

traditional musical forms if their songs are lyrically strong, but unfortunately, this is not the case with Agnelli and Rave. The lyrics in this album draw heavily upon standard folk-rock clichés and easy rhymes. There's no Stan Rogers poetry or Al Di Nocino wordplay here, just 90% *Tin Pan Alley*.

Cowboy Flowers Sessions is not bad, but not particularly good either. I suspect that, though I'll probably listen to it every now and again, if it was sitting by my CD player next to a *Figgy Duff* or a *Loreena McKennitt* album, the decision would be pretty simple to make. (<http://www.hothufny.com/rave.html>)

Adam Monahan

ANALOGUE
AAD
 (Sonic Bubblegum)
 Analogue sound just like *Tor-toise* almost all the way through this album, except when they sound a bit like *Don Caballero*, and sometimes like a *Supercrunk/Drive Like Jehu* combo. All these bands are good, and in replicating their goodness, Analogue, too, become good. Unless originality and genuine creativity are reasons you buy music, Analogue is a band worthy of some praise. But who has time to wait for the next visionary, the newest innovation? Mimicry is fabulous when done well, and Analogue have created an album of inspiring imitation, moving from one indie pigeonhole to another with the ease of a crop artist. The song which opens the album for example, "Hoover Dam Theme," is so dead-on *Tor-toise* I'll make you swoon. Sure, the soft, clear bass stewing over a happy gleeful synthesizer and keyboards in "Quiet, You'll Scare the Horses" sounds just like U2, but it doesn't matter — it's good! And the ironically titled "Medicine Copy of Some Genius' Work" sounds just like *My Bloody Valentine*. In these days of post-rock, post-punk, postmodernism, and post-this-and-that, who is truly the originator, the archetype that other are based on? Who knows? No one is fooled, but everyone is happy.

Lee Henderson

BOREDOMS
Super Roots 6
 (Reprise/Warner)
 I love Boredoms. I think they're great. So when I came to this album, which I'm assuming compiles the last five or so Super Roots EPs into one package for us North Americans, I figured I'd love this album too. And I did! Boredoms

have dropped the rock altogether and have come up with seventeen bursts of noise that have only themselves to compare to. There's a lot of ambient bands these days, and with *Osmode* Boredoms bring a pretty cool Boredoms side project, this album isn't coming out of the blue. I'm figuring Boredoms have stopped listening to *BRI* and probably listen to a lot more *Bugskull*. But what a Boredoms fan hopes for I guess, is to see them still do their thing, which is to be the only band to continually drop your jaw. Track 8, entitled "7" (all the song names are just different numbers) is a jungle rave album skipping over itself, freaking out and then fading into song 9 ("8"), a quiet synthesizer tune that confuses itself with its own permutations. The song "0" (12) sounds completely silent unless you turn it up to about 5 or 6 on your hi-fi system, and then it's just a teensy bit of guitar. "5" is like a kick played over and over again in one of a jar and then let out, so that it barely signifies *Curtis Mayfield* or human music at all. Boredoms are going all over the place!

Lee Henderson

CRABS
Brainwashed
 (K)
 This Portland, OR duo return to the post-rock with their second album of a lo'la, crunchy guitar sounds, and happy drum beats. Once again, the fabulously catchy *Crabs* have successfully balanced the wonderful simplicity of a guitar/drums combo with thoughtfully created melodies and rhythms. This album, produced by *Pat Malley* (Mr. Yo Yo), improves upon their formula by jazzin' it up with the occasional organ and saxophone.

It's a nice change when Lisa steps out from her drums to sing a bit, as in "Sad Song," a melancholic tune reminiscent of *Rebecca Gates* (*Spinnaker*) and *Lois Maffeo* (*Solmes*). Sometimes sorry, sometimes almost punky, the songs work best when them two Crabby folks harmonize with each other. If you give 'em a chance, they'll be sure to clear your brain and cheer you up.

crystal pall

THE CROWNHAAT RUIN
Until the Eagle Grins
 (Dischord)
THE DELTA 72
The R & B of Membership
 (Touch & Go)
THE WARMERS
The Warmers
 (Dischord)
 There was a time not so long ago when it seemed that every band

emerging from D.C. (as well as nearly every band visiting) wanted to be the *Jon Spencer Blues Explosion*. Bands left and right were stripping down their hardware, scaling back to three pieces, abandoning the boss guitar, pushing their drums way up front on stage, tapping into R & B-flavoured riffs. For a while it seemed like the *Delta 72* would never be able to escape the JSBX shadow. It's still hard to imagine the *72* pre-JSBX (perhaps on unfair judgement), but when they hooked up with ex-*Cupid Car Club* starlet Kim Thompson and became a four piece, they found a dynamic range they'd been lacking previously. Her bass 'n' vocals freed up Gregg's slide and 'n' harp attack mode the outfit really took their stride. Who knows what it's "about," but *The R & B of Membership* is a pretty fierce piece of blues-based garage punk all piled on top of a husky club base.

The Warmers were yet another D.C. post-JSBX, R & B-tinged three piece. Early shows often featured several rather aimless instrumental pieces in the *Booker T* vein. However, this album finds *Al Alec Mackaye's* (lon's little brother and formerly of *The Faith*, among other bands) guitar playing vastly improved. *Jon Carrero's* bass and vocals self-assured, and the formidable *Amy Farina's* (formerly *Mr. Candy-eater*) drums outstanding. The album has its lulls, but old gems like "Thin Air" continue to sparkle and new songs like *The Beautiful Light* and "Walking Selves I" shine.

The Crownhat Ruin (aka *Hoover*) is one of those bands that has stayed well clear of the JSBX universe and instead has kept it self firmly planted in the post-post-hardcore sphere of the D.C./Chicago/Louisville scenes. *Until the Eagle Grins* has its moments — the opener, "Ride Your Ride" simply riffs and snorts right out of the gate — but largely it comes across as somey with obliquely political lyrics that don't go much of anywhere.

le marreau

EARTH NATION
Live
 (Eye-Q)
 If the label Eye-Q is not enough to attract you to this recording, the fact that *Ralf Hildenbeutel* is the driving force behind *Earth Nation* should suffice. *Ralf* is the other half of *Sven Vath* and *Barbarella*, just two of his many projects. *Live* begins with a beautiful, mid-tempo track in which the progressive addition of high-pitched percussion loops and synth riffs could cause even the shyest warblers to join the thrum on the floor. After a short, energy-building break, the beat continues with a dreamy train lesson and an underworld-esque French vocal loop. The forth track, "Outburst," slips into a symphonic style reminiscent of "The Harlequin," *The Robot* and *The Ballet Dancer*, but with a trippier flourish. "Alien-

ated," which provides for a climactic finish, uses a hypnotic and stuttering woman's voice to the crowd's jubilation. There is nothing overly innovative here — just another great Eye-Q release to add to the playlist!

MaPh

FUTURE LOOP FOUNDATION
Discovery 12"
 (Mammoth/Planet Dog)
Future Loop Foundation?
 Never heard of the guy, Don't worry, because the quality of music which you know, love, and expect from *Planet Dog* continues with this 12", the drum and bass debut for *FLF*. There are only two tracks: the first one, "Discovery," moves at a danceable pace with steady beats, breaks, and the odd sample dropped in for good measure. An all together good cut. The other track is called "Shake the Ghost" and although I don't enjoy it as much as the first, it's still pretty good. I'm looking forward to hearing more from this guy.

Brian Wright

GRIMSKUNK
Maltdown
 (Cargo)
Grimskunk are Montreal boys, mostly Anglo I guess, though a few songs are in French. At certain points one can identify influences such as *Bad Religion*, but I'd say they have established their own sound and aren't merely the cloned bastard offspring of any other band. This is your standard four piece outfit who play solid, dynamic, hardcore with some tasteful organ that really gives the music an edge. A couple of the songs play on the ska/reggae angle, which works well. I applaud their efforts to grow beyond the generic hardcore punk sound, although the process does cause some slightly embarrassing side-effects, such as the silly conceptualism which revolves around the shamanistic, papier-mache costumes they wear. *Gwar*, anyone? From the metallic, gold ink and 12-page booklet (which shows covers fairly conventional lyrics), it seems that perhaps they had too large of a packaging budget. However, they are a band worth watching live, whenever they come out here.

Cobalt

GUTTERMOUTH
Tari Yakimoto
 (Nirto)
 More of that '90s skate-rock. To due you in, even the most *NOFX* aficionado would swear that the title track is *NOFX*, and I don't mean it "sounds" like *NOFX*, I mean they would bet their bottom dollar that *Tari* *Yakimoto* is singing while the rest of *NOFX* plays the music. I must confess that at least *Guttermouth* is both musically and lyrically more creative than most bands in their genre. They use wit and lots of practice to their advantage. The album comes with instructions on how to use and abuse your Godzilla toy, including how to

make him breathe fire. Good, but not fantastic.

craigiums

HARDFOUR
Harmonies
 (Harthouse/Eye-Q)
 I should begin this review by warning you that I didn't like *Ramon Zenker* and *Oliver Bondzio's* last release, *Da Dann Phreak Noise Phunk*. But if you did, you will also like their latest effort, *Harmonies*. I find their material too minimal, plinky, and lacking climax. *Hardfour* are indeed pioneers in the acid trippier genre, but I wish that, as they did in *Mahogany Roots*, they would add a few more layers.

MaPh

HEP-CAT
Scientific
 (BYO)
 True rudies fret no longer! *Hepcat* uses a rocksteady beat of traditional ska in a style all their own. *Scientific* provides the old-school ska seekers with a cleansing of the soul, without shiny balloons or flashing lights. In today's crazy rock'n'roll world, which is overpolluted with punk that physically abuses the ska sound, it feels almost like a renewed friendship to hear the production quality on this 60-minute album. The clean sound of the saxophones and trumpets is mixed with diverse life-giving drums (near immortalized rimshots) and glued together with rocksteady guitar and bass harmonies.

Like much of the album, track three "Blacksky" has an almost reggae sound to it. Track four "Solo" is an amazing ska instrumental with powerful horn lines and a jazz-oriented backbeat. You'll get no criticisms from me, comrades. This band is a cool blues, fun lovin', troublemaker's ska band who kick to their roots. All you traditional ska drums, come out of your closet! The new music scene is safe for us once more. There is a rebirth and its name is *Hepcat*! May we skank guilt-free once more.

JRaSuDcyn

HOODOO GURUS
Hoodoo Gurus in Blue Cave
 (Zoo/BMG)
 This Australian four-piece is back with yet another album, *Hoodoo Gurus in Blue Cave*, and yikes — they're looking pretty damn old days. Although their last couple of albums have been very big sounding, hard rockin' affairs, this album seems then shifting back slightly towards their more melodic, late '80s *Magnum Cum Louder* era. Yeah, they still have that rock element, but their songs actually sound more like songs than a collection of riffs. Literally, they're writing the same generic, cliché-ridden garbage about bar room brawls and getting high.

The *Hoodoo Gurus* really haven't changed all that much. They're still making party music for drunk college students and

26



TOOL

ÆNIMA

Watch for these
live dates:
VANCOUVER fri oct 25
TORONTO thurs nov 21
MONTREAL fri nov 22

dates subject to change

The new full length
album featuring
"STINKFIST"

Produced By **TOOL**
and **David Bottrill**

In stores now



ENTERTAINMENT

www.zoology.com

october '96 LONG VINYL october '96 SHORT VINYL october '96 INDIE HOME JOBS

1 the vinaigrettes	grass negligence	vinegar/incentive
2 meal beat manifesto	subliminal sandwich	interscope
3 snfu	lyulaba	epitaph
4 butter 08	butter	grand royal
5 nerdy girl	twist her	janken pon/no life
6 throwing muses	limbo	ryko
7 ray conda's his rickochets	swing brother swing!	joachim
8 the orb	antile aubrey's excursions...	deviant
9 various artists	hop 10 volume one	shredder
10 buffalo daouglar	captain vapour athletes	grand royal
11 the reverend horton heat	it's marlin time	interscope
12 sheila chandra	abancrone/drone	realworld
13 pluto	pluto	virgin
14 lilycraft	old traditions, new standards	harriet
15 the new grand	the new grand	sonic unyon
16 plumtree	mass teen fainting	cinnamon toast
17 imperial teen	secret swagins	slash/london/polydor
18 versus	secret swagins	caroline
19 lois	snapshot radio	k
20 dub narcotic sound system	boot party	k
21 sleeper	the it girl	arista/bmg
22 duotang	smash the shoes ...	mint
23 cub	box of hair	mint/lookout
24 daveboys	turn me on	a m
25 orange nine mm	atlantic	atlantic
26 the crabs	brainwashed	k
27 pest 5000	interabang	derivative
28 boredom	super roots 6	reprise/warner
29 total eclipse	violent relaxation	blue room
30 rone	rome	thrill jockey
31 six finger satellite	live at the oci	cinemal
32 speedball baby	fort apache/mca	fort apache/mca
33 melvins	stog	mammoth/atlantic
34 soul coughing	irresistible bliss	slash/warner
35 kinywinder	livre des monstres	zero hour

1 submission hold	garlic for victory!	independent
2 the great mongoose	hang kong baby	1+2
3 holly go-lightly	pinky please come back	super electro
4 saton's pilgrims	the rise and fall of flingel bunt	k
5 the harmones	castaway b/w all kinds girls	empty
6 the havocs	hit songs for bowlers	uncool
7 lousy	kewl	sappy
8 the snow queen	travesty befalls the snow queen	smilex
9 atomic boy	ghetto destroy	hipnotic
10 number one cup	malcolm's sexy picnic	derivative
11 countdowns	ghetto...b/w crawling...	scooch pooch
12 orange glass	meet the robot	sappy
13 full bonny	sitting stance	allied
14 secret agent	no winners no losers	m'n'ad/sku
15 the detroit cobras	ain't it a shame	scooch pooch
16 hidden Payne & the agonies	shuffe along	empty
17 the monts	hall man, half ant	roto-fax
18 mecca normal	paris in april	independent
19 the grumpies	like any other day	papercut
20 the nonpareils	engine	k
21 the la donnas	invasion	lap dance
22 the b-movie rats	sub fucker	intensive score
23 electric frankenstein	action high	echostatic
24 shiva speedway/cat ion	split	norse sound
25 the nomads	train dream	time bomb
26 vltuf	the thing it is	eroneous
27 trollin withdrawal	emil eye	lookout
28 764-hero	high school poetry b/w only things...	up
29 go sailor	don't go	sub pop
30 the beach boys	i just wasn't made ...	soda girl
31 kitty craft	it's stupid	sub pop
32 purple knight	crocodile in the swamp	aproxia
33 john hudak	natura	scooch pooch
34 steerjockey	no no lizards	k
35 satistact	life abroad b/w cup to the wall	k

1 oh susanna	shame
2 kinnie starr	devil's claw
3 cool	chemicals
4 squeaky	ten twentythree
5 celestial mogento	salad days
6 stratholath	she shoots, she scores
7 228	gungril crazy
8 wonderboy	will you show up for the court dates?
9 meow mix productions	sunsnayn
10 neodymide	dream! i fall from you
11 voronico	dar criminal
12 euphonix	lets get out of these monkey suits
13 waltz darling	bag my shoulder
14 tropezoid	garden of eden
15 mallie's revenge	i wanna b
16 psychomania	junior
17 wovestation	back in the jungle
18 sargom	flown
19 dirtmills	fishing
20 gaze	jellybeans
21 the diversions	meat
22 pipedream	saturday disaster
23 the mystersons	barbeque with elvis
24 mk roomi	fern
25 mizma	trantiano cringe
26 kid champion	luminities
27 the smoking jackets	baltic boogie
28 dls	break it
29 hissy fit	s.h.e.
30 cool hand luke	come to me
31 free radicals	go to do something
32 ps	fuzzyhead pills
33 jackass	reality bites in santa barbara
34 preston	planetra
35 pebble	pinch

rebel jazz' grit & grime down the pipeline 10

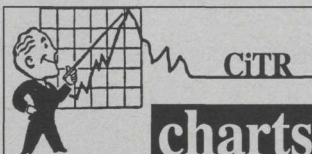
TUESDAYS	1:00PM	3:00PM
1 da lata	4th & broadway	
2 jamiroquai	cosmic girl	sony
3 nu colours	greater love (new flava)	polydor
4 blacksmith	baby baby baby	feetwom music
5 lightfoot	slow drop	echo drop
6 lemon d	in my life	metalheadz
7 jockslud	eastbound (old sch) remix	bmg
8 moza	twilight	capitol
9 goldie	sensual	fit
10 pressure drop	call to mind	middle earth

TROPICAL DAQUIRIS hot world beat chart

WEDNESDAYS	3:00PM	10:00PM
1 beanie man	reggae gold '96	vp
2 colin lucas	soca party vol. 4	coral sounds studios
3 byron lee & dragonaires	soca engine	vp
4 kroyahyah	pump me up	mm
5 jose alberto "el canario"	hot street salsa remix	phantom
6 phantom	wumbo lombo	mango
7 angelique kidjo	tribute to selena	mm
8 mm all stars	cintura, cintura/matin	mm
9 henny jimezez	mina to quiero	bmg
10 king africa		

polyphonic's top ten

ALTERNATING MONDAYS	7:00PM	9:00PM
1 sloon	one chord to another	murdercards
2 triston psionic	top flight 028	sonic unyon
3 true love forever	the demo tapes	independent
4 jole	so wound	sub pop
5 moonsocket	the best thing	sappy
6 orange glass	the 7's	sappy
7 sparkmaker	products & accessories	final notice
8 the smugglers	selling the size	mini/lookout
9 destroyer	we'll build them a golden bridge	linker
10 pebble charger	self-titled	sonic unyon



awara house's top 10 butter & jam

TUESDAYS	6:00PM	7:00PM
1 roots	sections b/w clones	
2 nas	if i ruled the world	once again
3 tribe called quest	once again	elevators mix
4 outkast	zane	the whole thing
5 de la soul	the whole thing	goodcop badcop
6 jayz	goodcop badcop	wild cowboy
7 backstreet & dr. dre	demo	unsub suspect
8 blazeh blazeh		
9 soday x		
10 fig nayd		

POLYFILLER'S TOP TEN

WEDNESDAYS	8:00AM	9:30AM
1 kato hideki	hope & despair	extreme
2 rone	rome	thrill jockey
3 joe morris ensemble	elsewhere	homestead
4 peter jefferies	a chorus of interludes	ajax
5 elliot sharp	arc 1	atavistic
6 ray conda	swing brother swing	joachim
7 big rude jake	blue parish	independent/factor
8 molestics	demo	independent
9 modest mouse	interstate 8	up
10 various artists	sideral rest	scratch

solid state top ten

ALTERNATING WEDNESDAYS	6:00PM	7:30PM
1 underworld	penit's girl/cherry pie	junior boys
2 underworld	second toughest in the infants	jbo
3 orbital	in sides	internal
4 zyun	no fate	eye-q
5 coprioles 1-3	odyssey of noises	eye-q
6 doof	angelina/weird karma	tip
7 electric universe	sunglider	spirit zone
8 der drite raum	trommel machine rmxs	eye-q
9 phreaky	tornado/paranormal activity	dragonfly
10 various artists	flying rhino first flight	flying rhino

witchdoctor highball top ten

ALTERNATING TUESDAYS	10:00PM	12:00PM
1 felisch park	sporen/binumb	extreme
2 boredom	super roots 6	warner bros.
3 gastr del sol	upgrade and afterlife	drag city
4 panasonic	coasto ep	blast first
5 the roots	clones ep	dgc
6 rone	rome	thrill jockey
7 neil hamburger	americo's funnymen	drag city
8 various artists	linker compilation	linker
9 brainiac	hissing prigs ...	touch and go
10 cyndi lauper	she's so unusual	aria

the meat-eating vegan's top ten

MONDAYS	3:00PM	4:00PM
1 in the nursery	scotter	tin corp
2 in the nursery	deco	tin corp
3 total eclipse	violent relaxation	blue room
4 robert miles	dreamland	deconstruction
5 various artists	the ambient way to dub	
6 kinder atom	atomix a	
7 richie howlin	mixmag live	spinflex press
8 sheila jessif	the lesbian heresy	spinflex press
9 douglas thurston	media virus	ballantine books
10 meth heads who listen-because i was told by someone that you listen-you could at least offer me a roller or two		

on the dial

CITR

101.9 fm

SUNDAYS
ARE YOU SERIOUS? MUSIC 8:00AM-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. Ears open.
THE ROCKERS SHOW 12:00-3:00PM Reggae in all styles and fashion.
RADIO BLUE WARSAW 5:00-6:00PM Join Kim & Helen for another month of travels. Bring Coffee!

QUEER FM 6:00-8:00PM Dedicated to the 99% lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and sexual preferences from musicians of all genders and gender identities.

GEETANJALI 9:00-10:00PM Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, semi-classical music such as Ghazals, and Bhajans, and also Quavals, Folk Songs, etc.

RADIO FREE AMERICA 10:00PM-12:00AM Join host Dave Emery and colleague Nip Tuck for some extraordinary political research guaranteeing to make you think twice. Bring your tape deck and two C-90s. Originally broadcast on KFC (Los Angeles, California).

IN THE GRIP OF INCOHERENCY 12:00-4:00AM Drop yer gear and stay up late. Naked radio for naked people. Get bent. Love Dave.

MONDAYS
VITAMIN OIL 6:45-8:00AM Angel Punk! **BREAKFAST WITH THE BROWNS 8:15-11:00AM** Your favourite brown-stew, James and Peter, offer a savory blend of the familiar and exotic in a blend of our delight! Tune in and enjoy each weekly brown plate special.

THE STUPID RADIO SHOW 11:00 AM-1:00 PM With your hosts the Gourd of Ignorance. What will we play today? Fog will put it away.

MEKANIKAL BUFFOONERY 1:00-3:00PM CITR's industrial noise/ambient show, alternating with winny British pop, Beatie Boy, indie guitar swing, and techno thrown in for good measure. Hit your olfactory nerve center with June's jscudde@indialink.bc.ca.

THE MEAT-EATING VEGAN 3:00-4:00PM I endeavor to feature deep art, verbal flatulence (only when I speak), a work of music by a twentieth-century composer - can you say minimalist! - and whatever else appeals to me. Fog and dirty positive. Mail in your requests, because I am not a human-answering machine. Get a quarter then call someone who cares.

POLYPHONIC alternating 7:00-9:00PM Listen for all Canadian, mostly independent tunes.

THE JAZZ SHOW 9:00PM-12:00AM Vancouver's longest running prime time

Oct. 7: "Mopani" with Harold Land (tenor sax) and Blue Mitchell (trumpet) Quintet.
 Oct. 14: "Jazz Guitar" is featured by Jim Hall with Carl Perkins and Red Mitchell.
 Oct. 21: The Teddy Charles Tentet, an innovative '50s album.
 Oct. 28: The Italian Sessions - great Chat Baker recordings.

TUESDAYS
RADIO FREE WOMEN 3:00-5:00PM It's not a free country, and we're demanding accountability! Wake up with our collective show. Interviews, issues, and music.
IQRA 5:00-6:00PM News, issues, and concerns facing Muslims throughout the world.

THE UNHEARD MUSIC 7:00-9:00PM Meet the unheard where the unheard and the courtesies of hardy hear are heard, courtesy of host and demo director Dale Ritter. Head up!

RITMO LATINO 9:00-10:00PM Get on board Vancouver's only tropical fiesta express with your hosts like Roberto, Romy, and Pablo as they shake it and wiggle to the latest in Salsa, Merengue, Cumbia and other fiery fiesta favourites. Latin music so hot it'll give you a tan! **JRADIO SABROSAL!**

NAKED RADIO alternating 10:00PM-12:00AM From Theological Music to

Marshall Mank ... we'll play it. Genre busting, cutting edge jazz and other experimental sounds, plus informative label/artists features. Join Mike and Sean every second Tuesday.

AURAL TENTACLES 12:00AM - VERY LATE Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Listener discretion is advised.

WEDNESDAYS
LOVE SUCKS 11:00AM-1:00PM If you can't make sense of it, and that bothers you, go somewhere else.
THE MARY TYLER MOORE SHOW 1:30-3:00PM Grit Girl Radio.
MOTORADITY 3:00-5:00PM "Let those who ride decide!"

ESOTERIK alternating 6:00-7:30PM Ambient/electronic/industrial/futuristic/experimental music for those of us who know about the ill-fitted.

SOLID STATE alternating 6:00 to 7:30PM Featuring the latest in techno, trance, acid and progressive house. Spotlights on local artists, tight playlists, & live performances. Hosted by Mi-Paath.

AND SOMETIMES WHY 7:30-9:00PM zazzala, snail, buffalo daughter, cat power, Rachel's ... these are a few of our favorite wh-nt things. Is la la

TROPICAL DAQUIRY 9:00-10:00PM Zouk, Soukous, Samba, Salsa, Yell Even Soca. Enjoy this Tropical Daquiry with DJ Doctor del Rimo.
STRAIGHT OUTTA JAIL/UNHAR 10:00PM-12:00 AM Lat DJ's Jindwa and Bindwa immerse you in radioactive Bhurgrat "Chakka de phutay." Listen to all our favorite Punjabi tunes - remixes and originals. Broaach!

THURSDAYS
CANADIAN LUNCH 11:30-1:00PM The all-Canadian soundtrack for your midday snack!
STEVE & MIKE 1:00-2:00PM Crazing the boys' club in the pit. Hard and loud, heavy and slow. Listen to it, baby.
JUSTIN'S TIME 2:00-3:00PM For some cool jazz by some swingin' singers and boppin' players, tune in and don't miss out on some happy times!

NO BIRKINBATH, nothing politically correct. We don't get paid to y'all's damn right we have fun with it. Hosted by Chris B.
ON AIR WITH GREASED HAIR 7:30-9:00PM Roots of rock & roll.

LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM Local muzak from 9. Live bandz from 10. OCT. 3: CINNAMON/ OCT.10: JPS/ OCT.24: from Victoria, THIRD WORLD PLANET and from Portland, BUSTACAK.
DISTORTED CIRCUITRY 1:00-4:00AM DJ Morgan & Fay bring you the latest info and tunes in the realm of electro/industrial & synthcore. Hard beats to invigorate your late night angst.

FRIDAYS
VENUS FLYTRAP'S LOVE DEN 8:30-10:00AM Join Greg in the love den for a cocktail. We'll hear retro stuff,

groovy jazz, and thicker stuff too. See you here ... and bring some ice. **KXXV TELES 10:00-11:00AM** Tune in for discussions, interviews, & information relating to people who live with physical & mental challenges.

SKA-T'S SCENE-IT DRIVE! 11:00AM-12:00PM Featuring the death-deafening sounds of ska - old and new - with your hostess Julie and special Scooty-on-the-road replacement guests.

DRUM IN SPACE ALTERNATING 12:00-2:00PM Jazz, breaks & the silence in between. 8. 16days.

LITTLE THINGS STARS 2:00-3:30 PM Kiki Liki Kiki Liki
NARDWAUR THE HUMAN SERVETTE PRESENTS ... 3:30-4:00PM Have a good brunch!

NATION 2 NATION Alternating 6:00-9:00PM Underground sound system-style mastermix radio.

AFRICAN RHYTHMS 6:00-9:00PM David "Kwe" Jones brings you the best new and old Jazz, pop, latin, samba, and African Music around the world.

FOR THE RECORD 6:30-6:45PM Excerpts from Dave Emery's *Radio Free America* Series.

HOMELESS 12:00-12:00AM The original live mixed dance program in Vancouver. Hosted by DJ Noah, the main focus of the show is techno, but also includes some trance, acid, tribal, etc. Great DJ's, interviews, retrospectives, giveaways, and more are part of the flavor of homebase.

LIMP SINK 12:00-2:00AM Hosted by the G42 players. "The show that doesn't hate you." with your friendly pals Frisier Abitackin and Postman Pat. Alternating with Dr. Killdare on "The Doctor Killdare Show." Contact limpsink@broken.norah.org

LUCID SOUL 2:30-4:00AM Dr. Killdare plunders even further into the wee hours doing what he can to keep security guards and 7-11 clerks awake. Waywayway deep dance stuff and other hallucinating fucked-upness.

SATURDAYS
THE SATURDAY EDGE 8:00AM-12:00PM Music you won't hear anywhere else, studio guests, new releases, British comedy sketches, folk music calendar, ticket giveaways, plus *World Cup Report* at 11:30AM, 8-9AM, African/World roots, 9-12 noon: Celtic music and feature performances.

POWERCHORD 12:00-3:00PM Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerald Rathleand and Metal Ron do the damage.

THE SHOW 6:00-8:00PM Strictly Hip Hop - Strictly Underground - Strictly Vinyl With your hosts Mr. Clinks, Hip On & J Swing on the 1 & 2's.

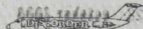
FIVE HOUR LUNCH all with Line at the Hi-Hat 11:00PM-1:00AM Rock over London, rock on Chicago.

READ THIS!
 We need new DJs for the African Show, any spoken word current issues show and whatever else you can dream up that is innovative. Contact Namika at CITR: 822-3017 Dare to be On-Air!! Training Provided with your CITR membership!!

WHOM & HOW

- Arts any takers?
- Board Chair Harry Hertscheg
- Business Mgr. any takers?
- Current Affairs Slavko Bucical
- Demos/Cassettes Dale Sawyer
- Engineer Richard Anderson
- Entertainment Chris Allison
- Music Sound Ken Orchard
- Mable Megan Mallett
- President any takers?
- Production Siobhan McCracken
- Programming Namika Kunimoto
- Promotions Paul Kundarwech
- Secretary Marlene Yuen
- Sports Alex Bettencourt
- Station Manager Linda Scholten
- Student Engineer Fern Webb
- Traffic Sarah Stacy
- Vice President Ryan Ogg
- Volunteer Coordinator John Rusk

SUN	MON	TUE	WED	THU	FRI	SAT
8	9	10	11	12	1	2
are you serious music?	Breakfast with the Browns	third time's the charm	polyfiller	musical instrument/FUR	Venus Flytrap's Love Den	THE SATURDAY EDGE
NEWS	THE STUPID RADIO SHOW	BLOOD ON THE SADDLE	DIGITAL ALARM CHRONOMETER	FILL IN	Teles	NEWS
ROCKERS SHOW	MEKANIKAL BUFFOONERY	Rebel jazz	love sucks	CANADIAN LUNCH	Ska-t's Scone Drive	NEWS
WIRELESS/ FILL IN	Meat-Free Vegan	RADIO FREE WOMEN	motor daddy	SEM	LUCKY SCRATCH	POWER CHORD
Radio Blue Wares	THE CITR DINNER REPORT	girlfood	MARY TYLER MOORE SHOW	justin's time	Little Twin Stars	AFRICAN SHOW/FILL IN
QUEER FM	Flaming Caterpillar	Awara House	ESOTERIK/ SOLID STATE	Out For Kicks	nation to nation / African Rhythms	THE SHOW (hiphop)
Get the Jay	polyphonic/ hip hop habé	UNHEARD MUSIC	and sometimes why	ON AIR WITH GREASED HAIR	LIVE FROM THUNDERBIRD RADIO HELL	synaptic sandwich
GeeTaJaLi	THE JAZZ SHOW	RITMO LATINO	tropical daquiri	LIVE FROM THUNDERBIRD RADIO HELL	HOME BASS	live at the high hat FILL IN
ONE STEP BEYOND: RADIO FREE AMERICA		NAKED RADIO/ witchdoctor hip ball	siré outta jallinda	FILL IN/ Groove Jumping		SOMETHING
IN THE GRIP OF INCOHERENCY	HUMAN ANIMAL/ DRUM'N'SPACE	AURAL TENTACLES	PIFEDREAMS/ OPEN SEASON/ RADIO FREE BABYLON	DISTORTED CIRCUITRY	Limp Sink	
					Lucid Soul	



Roctober datebook



TUE 1 CITR 101.9FM PRESENTS SHINDIG AT THE RAILWAY CLUB...Heavy, 7:30pm and Carried Away, 9:35pm @ the Ridge...

WED 2 Arsenal Pop Press 25th Anniversary at the Starfish Room...Varnish at the Town Pump...Institute Benjamita, 7:30pm and The Naked Night, 9:30pm @ the Pacific Cinematheque...The Monster, 7:15pm and Johnny Stecchino, 9:25pm @ the Ridge...

THU 3 Meat Beat Manifesto, Loop Guru, DJ Spooky and Electric Skychurch at the Starfish Room...Dinner is Ruined w/ Superstar at the Town Pump...Wingnuts and Big on Mars at the Railway Club...Slowburn and Cinnamon at the Gate...Institute Benjamita, 7:30pm and The Naked Night, 9:30pm @ the Pacific Cinematheque...The Monster, 7:15pm and Johnny Stecchino, 9:25pm @ the Ridge...

FRI 4 Vancouver Film Fest Oct 4 - 20...Forbidden Dimension, Darkest of the Hillside Thickets and The Von Zippers at the Starfish Room...Mathew Good Band at the Town Pump...Jazzman Devils at the Railway Club...The Pasties and Retrograde at the Gate...

SAT 5 Cub and Zumpano at the Starfish Room...The Colorifics and Les Hammond & the Lush Tones at the Gate...Funkyard, The Torture Animals, The Insipids and Scum Element at the Columbia...Mathew Good Band at the Town Pump...Soul Crib and Mortal Engine at the Railway Club...

SUN 6 Rusty at the Town Pump...5:40 w/ Limblifter at the Rage...

MON 7 Blackie & the Rodeo Kings w/ John Bottomley at the SUB Theatre...Butthole Surfers w/ Starfish at the Rage...

TUE 8 CITR 101.9FM PRESENTS SHINDIG AT THE RAILWAY CLUB...Neurosis w/ Bloodlet at the Town Pump...

WED 9 The Melvins at the Town Pump...

THU 10 The Sky is Blue at the Columbia...Millions of Brazilians at the Town Pump...Kiss the Ground and Breathe Under Water at the Railway Club...

FRI 11 CITR 101.9FM PRESENTS SLOAN W/THE INBREDS AT THE RAGE...The Stellar Jays at the Columbia...The Paperboys and Steve Mitchell's Yard Sale at the Starfish Room...She Stole My Beer at the Town Pump...Bob Wiseman and Binder Specialists at the Railway Club...

SAT 12 The Dirty Harriets and Lozenge at the Columbia...Furnaceface at the Town Pump...Pure Velour at the Railway Club...

SUN 13 Roy Rogers at the Town Pump...

MON 14 Go to the film fest or sumthin'...

TUE 15 CITR 101.9FM PRESENTS SHINDIG AT THE RAILWAY CLUB...Pigs in Space, Supermarket, Harpoons and Custom at the Town Pump...

WED 16 Varnish at the Town Pump...

THU 17 Huevos Rancheros at the Starfish Room...Sweet Dick at the Railway Club...Tidlow's Lunchbox at the Town Pump...

FRI 18 Les Claypool & the Holy Mackerel w/ Mirv at the Town Pump...Sweet Dick at the Railway Club...

SAT 19 The Pride at the Columbia...Kim Stockwood at the Town Pump...Sweet Dick at the Railway Club...

SUN 20 Big Sugar at the Town Pump...

MON 21 Big Sugar at the Town Pump...

TUE 22 CITR 101.9FM PRESENTS SHINDIG AT THE

RAILWAY CLUB...Mrs Torrence at the Town Pump...Neil Young & Crazy Horse w/ Moist and Pete Drogge & the Sinners at GM Place...Once Were Warriors, 7:30pm @ the Pacific Cinematheque...

WED 23 Chixdiggit, Six Finger Satellite and Trans-Am at the Starfish Room...Varnish at the Town Pump...Masterpieces of Italian Cinema: Nights of Cabiria, 7:30pm and 9:40pm @ the Pacific Cinematheque...

THU 24 Two Left Feet and Peel at the Railway Club...Cries and Whispers, 7:30pm and After the Rehearsal, 9:20pm @ the Pacific Cinematheque...

FRI 25 Royal Grand Prix at the Railway Club...I'm Not Fascinating: The Movie!, 9:00pm @ the Edison Electric...Cries and Whispers, 7:30pm and After the Rehearsal, 9:20pm @ the Pacific Cinematheque...

SAT 26 The Torture Animals and The Insipids at the Columbia...Ralph at the Railway Club...I'm Not Fascinating: The Movie!, 9:00pm @ the Edison Electric...Cries and Whispers, 7:30pm and After the Rehearsal, 9:20pm @ the Pacific Cinematheque...

SUN 27 Plotnick Super8 Workshop, 12noon and I'm Not Fascinating: The Movie!, 9:00pm @ the Edison Electric...Fanny and Alexander, 7:30pm @ the Pacific Cinematheque...

MON 28 Bob Mould at the Town Pump...Fanny and Alexander, 7:30pm @ the Pacific Cinematheque...

TUE 29 CITR 101.9FM PRESENTS SHINDIG AT THE RAILWAY CLUB...

WED 30 Varnish at the Town Pump...Masterpieces of Italian Cinema: The Fiances, 7:30pm and 9:15pm @ the Pacific Cinematheque...

THU 31 The Fiends w/ The Crawlers and The Mach III's at the Niagara...Rymes With Orange at the Town Pump...Nosferatu, 7:30pm and Vampyr, 9:00pm @ the Pacific Cinematheque...

Special events

"PASSION FRUITS AND GROPI GIRLS"

Thursday, Oct. 24

Video IN (1965 Main St.)

An evening of gay and lesbian short videos from the South Asian diaspora.

(7-10PM, tickets \$5 students/unemployed, \$8 everyone else)

STRANGER THAN OUTER SPACE

Friday, Oct. 25

Pacific Space Centre (1100 Chestnut St.)

The Forward Future Flyers explore the outer limits of art and space in this multimedia extravaganza. (8PM, info: 872-1403)

ELVIS CANTATA II - The Last Temptation

Friday, Oct. 25 & Saturday, Oct. 26

St. Andrew's-Wesley Church (1012 Nelson St.) The sequel to the Hard Rubber Orchestra's '94 production. A diverse group of musicians and composers (everyone from DOA frontman Joe Keithly to CBC Young Composers' winner Paul Steenhuisen to Elvis Cantata Artistic Director John Korsrud) comes together to reinterpret the Elvis myth. New music, jazz, performance art and punk - it's all here. (9PM, tickets at CBO)

photo of Jim Keithly by David Grogan

everything you need to know about... everywhere you need to go

The Abyss 315 E Broadway (side entrance)
Alma Street Cafe 2505 Alma (at Broadway)
Anzo Club 3 W. 8th (Mount Pleasant)
Arts Hall
Bakus 21W. Hastings (at Cambie)
Backstage Lounge 1585 Johnston (Granville Island)
Black Sheep Books 2742 W. 4th (at MacDonald)
Cafe Deux Soleils 2096 Commercial (the Drive)
Cafe Vieux Montreal 317 E. Broadway (Mount Pleasant)
Caprice Theatre 965 Granville (Granville Mall)
Celebrities 1022 Drive (at Burrard)
Cineplex 682 609
Columbia Hotel 303 Columbia (at Cordova)
Commodore Ballroom 870 Granville (Granville Mall)
Commodore Lounge 838 Granville (Granville Mall)
Cordova Cafe 307 Cordova (Granville Mall)
Crowsfoot Traffic 316 W. Hastings (downtown)
Dennison Place Cinema 1030 Denison (West End)
DVR 315 Doyle (Richmond)
Edison Electric Gallery/Cafe 916 Commercial (the Drive)
Finchall Arts Centre 80 E. Cordova (at Main)
Food Not Bombs Vancouver
Frederic Wood Theatre (UBC)
Gorge Pub 2889 E. Hastings (downtown)
Gastown Music Hall 6 Powell (Gastown)
Gastown Theatre 34 Powell (Gastown)
The Gate 1176 Granville (downtown)
Glass Slipper 2714 Prince Edward (Mount Pleasant)
Grand Island 1281 Richards (downtown)
Grag's Place 4584 Yale Rd. (Chilliwack)
The Grand Gallery 4124 Main (Mt. Pleasant)
Hastings Community Centre 2096 E. Hastings (near PNE)
Hemp L.C. 324 Hastings (at Broadway)
Harwood Theatre 3123 W. Broadway (Kitsilano)
Har Jazz Society 2120 Main (Mt. Pleasant)
Hatch Arts Centre 1218 Main (at 26th)
La Quena 1111 Commercial (the Drive)
The Lotus Club 455 Abbott (Gastown)
Lucky's 3934 Main
Mac-A-Fair 1275 Seymour (downtown)
Malcolm Lowry Room 4125 E. Hastings (N. Burnaby)
Mans 1320 Richards (downtown)
Maximum Blue Pub 1125 Granville (downtown)
Niagara Hotel Pub 435 W. Pender (downtown)
Olympus Imports 534 Seymour (downtown)
Old American Pub 928 Main (downtown)
Orpheum Theatre Smith & Seymour (downtown)
Pacific Cinematheque 1131 Howe (downtown)
Paradise 27 Church (Near Vaux)
Paradise Cinema 919 Granville (Granville Mall)
Park Theatre 3440 Cambie (South Vancouver)
Piscadilly Pub 630 W. Pender (at Seymour)
Pi Pub. Invention Student Union Building (UBC)
Pi Gallery 317 W. Hastings (downtown)
Pizza Theatre 881 Granville (Granville Mall)
Raffaels Lounge 1221 Granville (downtown)
The Rage 750 Pacific Blvd. South (Plaza of Nations)
Railway Club 579 Dunsmuir (at Seymour)
Richard's On Richards 1036 Richards (downtown)
Ridge Cinema 3131 Arbutus (at 16th Ave.)
Russian Hall 600 Campbell (Chinatown)
Scratch Records 109 W. Cordova (Gastown)
Seaside Hall 601 St. George (at 26th)
Sevenson Room 1055 Haven (downtown)
Starlight Cinema 935 Denison (West End)
Station Street Arts Centre 930 Station (off Main)
St. Regis Hotel 602 Dunsmuir (downtown)
Theatre E 254 E. Hastings (Chinatown)
The Tower 339 W. Hastings (downtown)
Town Pump 66 Water (Gastown)
Track Records 552 Seymour (downtown)
Tree House Lounge 602 Dunsmuir St. (downtown)
Twilight Zone 7 Alexander (Gastown)
UBC CINEMA (located in the SUB)
UBC Grad Centre Gate 4 (UBC)
The Underground 1082 Granville (downtown)
Vancouver East Cultural Centre 1995 Verdine (at Victoria)
Vancouver Little Theatre 3102 Main (Mt. Pleasant)
Vancouver Press Club 2215 Granville (S. Granville)
Varnish Theatre 4375 W. 10th (Point Grey)
Ver 2412 Main (Mt. Pleasant)
Video in Studios 1965 Main (Mt. Pleasant)
Vogue Theatre 918 Granville (Granville Mall)
Westfront Theatre 1405 Avenue (Granville Is.)
Whip Gallery 209 E. 6th Ave. (at Main)
W.J.E. Hall 1882 Adelaide (the Drive)
Women in Print 3566 W. 10th (Kitsilano)
Yale Blues Pub 1300 Granville (downtown)
Zulu Records 1869 W. 4th (Kitsilano)

488 6219
222 2244
876 7128
684 2787
689 7734
687 1354
732 5087
284 1195
783 1331
683 6991
689 3180
682 4029
683-3757
681 7838
681 1531
683 5637
689 7573
683 2201
682 4388
253 4162
689 0926
872 6719
822 2578
822 9364
689 0649
684 6435
688-8701
877 0066
682 4848
795 3334
322 6057
253 2608
681 4630
738 3321
872 4131
224-8007
251 6626
682 7677
872 9558
685 3288
685 0143
230 8485
686 8701
688 7574
689 6644
682 3291
685 3030
688 3456
525 0371
681 1732
876 2747
682 3221
822 6273
681 6740
682 7030
474 1593
685 5585
681 1625
687 6794
738 6311
874 6200
687 6355
876 7463
682 4171
689 0906
688 3312
681 8915
680 6955
682 7976
871 3090
682 8550
822 3697
822 0999
254 9578
874-6165
738 7015
222 2235
872-2999
872 8737
257 6205
682 6117
254 5858
732 4128
681 9253
738 3322

SUBMISSIONS FOR DATEBOOK ARE FREE! TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822 9364, ATTENTION "DATEBOOK". DEADLINE FOR THE OCTOBER ISSUE IS SEPTEMBER 15TH!

MCA CONCERTS CANADA

**face
to
face**



**SNFU
BOUNCING
SOULS**

AUTOMATIC 7

**UBC
STUDENT
REC. CENTRE**

**MONDAY
SEPT. 30**

all ages

CJSF CJSF

**BUTTHOLE
SURFERS**

with special guest
Starfish

MON. OCT. 7

THE RAGE

DOORS 8PM

**BLACKIE & THE
RODEO KINGS**

with guest John Bottomley

featuring

Stephen Fearing,

Tom Wilson

of Junkhouse

& Colin Linden

Monday, October 7

SUB Theatre

in association with AMS Programs

NEUROSIS



ALSO APPEARING:

BLOODLET

tuesday Oct. 8

the town pump

tickets \$12 at track & zulu records only!

3
(COUNT 'EM, THREE)
45 MINUTE SETS
START AT 10 PM

Melvins

WED. OCT. 9

THE TOWN PUMP

AD-XX POWERDRIVE



Sloan

with guests

The Inbreds

Fri. Oct. 11

The Rage

Doors 7PM

CJSF CJSF

Lagwagon

AND
unwritten law AND **GOB**

Saturday

Oct. 12

SUB

Ballroom

(UBC)

ALL AGES SHOW!

TICKETS AT TRACK &
ZULU RECORD STORES
AND THE SUB BOX OFFICE



The Pharcyde



**FRIDAY
OCT. 18**

Richard's On Richards

DOORS 8PM SHOW 9PM SHARP!

Les Claypool



and the
Holy Mackerel

FRI. OCT 18

THE TOWN PUMP

**NEW
KINGDOM**

WITH GUESTS

SATURDAY

OCTOBER 26

THE TOWN PUMP

TICKETS AT TRACK & ZULU ONLY!

ON SALE
SATURDAY
OCT. 5

CJSF CJSF

**Down By
Law**

with guests

Sunday Nov. 3

The Town Pump 9PM

ON SALE OCT. 19

Tickets \$10 at Track & Zulu only!



ON SALE SATURDAY
OCTOBER 5

TICKETS AT TICKETMASTER
TRACK RECORDS AND
RICHARD'S ON RICHARDS

**the
SPECIALS**

with guests

THURS. NOV. 7

RICHARD'S ON RICHARDS

TICKETS AVAILABLE AT ALL TICKETMASTER OUTLETS. OR CHARGE BY PHONE 280-4444

I AM

QUOTE OF THE WEEK!

♪ "This Note's For You" - Neil Young

ZULU

records

1869 W 4th Ave.
Vancouver, BC
V6J 1M4
tel 738.3232

STORE HOURS
Mon to Wed 10:30-7:00
Thurs and Fri 10:30-9:00
Sat 9:30-6:30
Sun 12:00-6:00



Bon Appetit Eat to the Zulu Beat!

WEDDING PRESENT

Saturnalia co

Another amazingly coherent and immaculate release from a band that refuses to accept mediocrity. Making the art of writing well structured, catchy songs as simple as brushing one's teeth, these Leeds fellows have sent another present well worth opening.

16²⁸ CD

SMOG

The Doctor Came At Dawn co-
bill **Smog** is a keen observer of the anxiety of relationships and commitments (the conditions of social living). His "self-hood" impressions are extensively documented - a virtual catalogue of the tortures of everydayness. For **Smog** life is a smogged window, a single chair, an unadorned light-bulb. His morose self-portraits are obsessive and isolated, traumatized by angst and irony. But **Smog**'s sublimated energy is vitallized; wit, charm, the informative aspects of depression and great song writing. Cheer up while **Smog** gets down.

16²⁸ CD

THE INBREDS

It's Sydney Or The Bush

CD/Cass
With new legs in Halifax, NS, The Inbreds' third full length, **It's Sydney Or The Bush**, seems poised to pack more "buzz-beats" into the east coast pop explosion. Displaying strong songwriting skills and rounded vision, these crafty lads have honed their charms adding guitar, trumpet, violins and more with fine flourishes - into a much excited selection. Their scene is now!

16²⁸ CD 10²⁸ Cass



BUFFALO DAUGHTER

Captain Vapour Athletics co/JP

On their first release from parting genre enthusiasts **Nike D's Grand Royal** label, **Buffalo Daughter's** debut **Captain Vapour Athletics**, burn up the links with a kale to reel! Seamless combinations of low-fi luxuries, feats of noise, moogery and looping with angular beats, **Buffalo Daughter** are top rank.

16²⁸ CD 10²⁸ LP

FURNACEFACE

unsafe@

anspeed co
Including a song for **Grant Hart**, these faithful Canadians have poured down, turned up and returned to their roots for their latest recording. The result is an honest and melodic punk rock record that is both poetic and catchy. **Furnaceface** are the one for fun in the snow or sun, eh!

14²⁸ CD

ZUMPANO

Going Through Changes co

Delight in the good spirit pop seasons of our own new decade city perfect pitch practitioners - **Z-Z-Zumpano!** The word alone conjures the monomaniacal sense of elevated pop like late wild honey on the palate of you - the cognoscenti. Their sophomore release **Going Through Changes** challenges every prickled ear with the cumen of glorious craftings of musical pattern, tempo changes, "amoral" lyrics and unrestrained dynamism. So serve it up neat - not mixed, not diluted, cold and orderly - **Zumpano**.

16²⁸ CD



SNFU

FYULABA

CD/Cass

Aggro action and audio abandon from your **Trojan Friends** from the Great White North! Whoa pop, what's up with every-one's favourite four-letter word **SNFU!** These cantankerous conks say it's "punk rock to the rescue" spewing fourteen bar cross heavyweights - guaranteed to make your hair fly!

16²⁸ CD 10²⁸ Cass

JESSAMINE

The Long Arm Of Coincidence

CD/2LP

Like influences: **Spacemen 3**, **Can** and the **Silver Apples**, **Jessamine** utilizes understated textures and electronically processed sound to create dark, atmospheric, spooky music. Furthermore, **Jessamine** enjoy space, both as a metaphor and as a principle of organization. But their conception is as developed one: it is the inverted view of a city at night, observed while standing on one's head. Focussing on this calloused vision, **Jessamine** recreate what they see.

16²⁸ CD 16²⁸ 2LP

ARCHERS OF LOAF

All The Nation's Airports

CD/Cass

While **Chapel Hill** has many rock champions, none are as accessible as the **Archers of Loaf**. These guys know how to "give it up", clearing the stage of more mainstream pop bands, the still under-recognized **Archers of Loaf** continue to improve with each release (and they're pretty prolific, man). Get on board while their ride is high; soon even your parents will know about them. Rock on!

16²⁸ CD 10²⁸ Cass



THE DIRTY THREE

Horse Stories

CD

Brooding improvisational excursions into the heart of the nocturnal on the perpetually unconventional **The Dirty Three**. **Live** on their third record, these three men continue to weave violin, guitar and drums into an array of subtly constructed instruments that build, ebb and then crash all over you. **Horse Stories** is their most talented, completely original, and listenable recording to date, and hey, if Nick Cave loves 'em, shouldn't everyone?

16²⁸ CD

HUEVOS RANCHEROS

Get Outta Dodge co

CD/Cass

Hot on the heels of their just-released live album **Lucky Records**, **Category 1** **Huevos Rancheros** serve up seven more retro-classics so you can listen to a different **Huevos** number every day of the week! Their first release with new genre fixture **Tommy Kennedy**, **Get Outta Dodge** has all the premo Mint gradients: on **AC/DC** riff, **Sal Laka** cover most widely known as having been done by **Merle Alpert's** **Tijuana Brass**, and **Tom Bagley** art-work! **Available Oct. 7**

10²⁸ CD

Prices in effect until Oct. 31, 1996.



More Nutritious Goodies This Month

GALAXIE 500 4-CD box set

ROOTS ILLADEPH LP/CD/Cassette

TORI AMOS IN THE SPRING CD-EP/12-inch

SUEDE COMING UP CD/EP

E.A.R. PHENOMENA 256 2LP/CD

FLYING SAUCER ATTACK / **JESSAMINE**

AT NIGHT 7-inch

MOBY ANIMAL RIGHTS LP/CD/12-inch

DJ SPOOKY SONGS OF A DEADREAMER 2LP

LENNY KRAVITZ THE RESURRECTION 10-inch

SOUNDGARDEN BURDEN IN MY... CD-EP

JONATHAN RICHMAN SURRENDER TO JONATHAN CD

PIPEDREAM THE JOURNEYS FROM HAMBURG... CD

TORI AMOS IN THE SPRINGTIME CD-EP/12-inch

• instore - debut •

Thursday Oct. 3rd @ 4pm

Spiderbait

The Unfinished Spanish
Galleon Of Finley Lake

14²⁸ CD



Australia's finest export since **Skippy The Bush Kangaroo** arrives at Zulu Thursday Oct. 3rd @ 4pm for in-store mayhem, playing songs from their debut Canadian CD release. Come one, come all....

OUT NOW

knock~down~ginger

Take Out CD/Cass

Vancouver's knock-down-tinger deliver their second delectable full-length Zulu release! This is one fine platter du jour, available at record stores throughout the Lower Mainland.

COMING NEXT MONTH ON ZULU: SOOK YIN LEE'S "WIGS 'N' GUNS" CD!

October 12th
CD Release gig
Watch for it!

